



One Hundred Seventy-Fifth Anniversary

MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

June 1976

Dear Bread Loafer:

This is a familiar letter to returning Bread Loafers, but I hope it will be helpful to those spending their first summer on the Mountain.

Your final bill has been sent from Middlebury College. To avoid inconvenience at the opening of the School, will you please send your payment in the envelope provided with the bill? In addition, you should return the enclosed arrival card and the medical information form to the Bread Loaf Office in Carr Hall.

The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf bus will meet all Vermont Transit buses at the Stamp Shop in Middlebury on June 30. Early morning arrivals on June 30 will be transported from the Middlebury Inn to Bread Loaf at 10 a.m. There is a charge of \$2.00 for the trip. More expensive transportation by private taxi would be your responsibility. There are Greyhound or Vermont Transit buses from Montreal, Boston, Albany, and New York City. A 10:30 a.m. express bus from New York arrives at 4:35 p.m. with only a lunch stop in Albany. Ask the driver to take you to the Stamp Shop Terminal; do not get off at the College.

If you are traveling by car, you should turn off the main Rutland-Burlington highway (U.S. Route 7) at the junction of State Highway 125, four miles Southeast of Middlebury. The Bread Loaf campus is eight miles East of this junction on Rt. 125.

Air New England and Delta Airlines have flights from Boston to Burlington. Allegheny Airlines has service from New York and Albany. Connections from Burlington to Middlebury can be made on Vermont Transit buses.

Upon arrival at Bread Loaf you should go to the Inn Desk for your room assignment. Please read the instructions concerning registration which you will receive from Dick Ross, the Inn Manager, and then call at the Secretary's Office to register and to confirm your course program with Anne Hoover. Then from Kay Bennett, in the Blue Parlor, you may obtain your ID card (as receipt for payment made).

Lunch at 1:00 on Wednesday, June 30, will be the first meal served to members of the School. No rooms will be available before the morning of June 30, except for waiters and waitresses who are expected to arrive on June 29, and for faculty and staff. The first meeting of the School will be held at 7:30 p.m., June 30. Classes start at 8:30 a.m., Thursday, July 1.

The School supplies blankets but not bed linen and towels to students. The School recommends that you take advantage of the service provided by the Foley Linen Service of Rutland, Vermont. This service consists of two bed sheets, one pillow case, and three bath towels delivered each week. The cost is \$20. for the session, \$8. of which

is a deposit which will be refunded at the end of the session. If you are interested in this service, please fill out the enclosed order form and return directly to the Foley Linen Service with your check. Students, however, may bring their own linen. Washers and dryers are available on campus; they have been known to work.

You should bring informal clothing for country wear, both for cool (40° - 50°F) and warm (75° - 90°F) weather. It is advisable to bring rain gear and your favorite insect repellent.

Radios and hi-fi sets are not permitted in the dormitories, which are far from soundproof. A subscription to the New York Times may be purchased at the Front Desk. For your own convenience, it is strongly recommended that you bring travelers' checks which may be cashed at the Front Desk, rather than personal ones.

Pets are not allowed in the dormitories. If you must bring an animal, please make prior arrangements to have it kept off campus. The local veterinarian is Arthur E. Greiner, DVM, Middlebury Animal Hospital, Washington Street, Middlebury, VT 05753. Telephone: (802) 388-2691. You do neither your colleagues nor your pet a service in bringing it on campus. A barking dog can seriously disrupt a class on a quiet mountain campus.

You should inform correspondents to address you at:

Bread Loaf School of English
Bread Loaf Rural Station
Middlebury, VT 05753

Please make clear that your School of English address is, alas, only temporary. Simply notify your local post office to forward your mail to Bread Loaf only during the period of the session. Newspapers and magazines cannot be forwarded. Express packages sent in advance should be addressed to you at the Bread Loaf School of English, Carr Hall, Middlebury, Vermont. They will be collected from the Middlebury Office and delivered to Bread Loaf.

Since the Front Desk closes at 10:00 p.m., it is sometimes difficult to complete late-evening calls expeditiously. Try to have in-coming calls made before 10 p.m., with allowances for time differential in long distance calls. Emergency telephone messages, of course, will be delivered at any time. The Bread Loaf campus telephone number is (802) 388-7946.

Have an easy trip. Getting to Vermont is no problem; it's leaving that is so painful.

Sincerely,

Paul M. Cubeta

Paul M. Cubeta
Director

Encls.



One Hundred Seventy-Fifth Anniversary

MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

June 1976

Dear Off Campus Bread Loafer when On Campus:

I want to welcome all wives and husbands of Bread Loaf students to the Mountain. Bread Loaf is a lot more than a School; it is a community of shared intellectual, social and recreational engagements. You who are not students are cordially invited to join in as many activities as you wish. You are welcome to attend the evening lectures, movies, and plays. You are free to use the tennis courts, the Johnson Pond, the Barn. If you'd like to audit an occasional class, you may do so after checking with Anne Hoover to see whether the instructor permits auditors. It has been an honored tradition since 1920 to pay the School a \$1.00 a class to help the secretaries meet their routine office expenses. This fee has not gone up in 56 years and must now be the 1920 equivalent of \$10. Dottie Kuryloski, the Theatre Production Manager, would welcome your assistance in mounting our two dramatic productions. You may try out for a part in our plays. You can always purchase a meal ticket at the Front Desk whenever you'd like to join on-campus Bread Loafers for a meal. I hope you will help us celebrate the Fourth of July with a picnic at the Robert Frost Farm. Children will also be happily welcomed to it.

The spirit of that last paragraph is warm and real, but it can only be achieved if we also recognize that it can be abused. When I asked Bread Loaf students last summer to give me their criticisms of the session, I was frankly dismayed to learn that the most serious complaints were in areas where I need your support. Resident students believed that their rights as students were infringed upon, unintentionally I am sure, by visitors to the campus. First, dogs brought on campus disrupted classes or created a nuisance by barking outside open windows or annoyed students and faculty in the Barn. Perhaps more frequent and a more vexing problem is that of unattended children. Since the Barn is one of the few places where students can have conferences with faculty - there are no faculty offices - it cannot be a place, delightful as it is, where children can cavort at will. I was also advised that children would frequently use the area outside the Larch laundry as a playground, oblivious to the fact that for two dozen women, it is the place where serious and quiet study must be done. I shall not extend the examples. The tone is not meant to be querulous. Students do not like to complain, and so it is my responsibility to balance necessities and privileges. But my first concern as Director must always be the creating of an educational environment which supports the central purpose of the School.

I ask for your help in making the summer a truly enjoyable and rewarding one for us all.

Cordially,

Paul Cubeta

Paul M. Cubeta
Director

BREAD LOAF — MIDDLEBURY COLLEGE

MEDICAL INFORMATION FORM

INSTRUCTIONS: In order to attend Bread Loaf, you must complete this form.

Except where otherwise noted, we require that you provide all the information requested.

WHERE NECESSARY, ATTACH ADDITIONAL SHEETS OF INFORMATION.

NOTE: *Do not use the reverse side of this form; it is reserved for use by the College physician.*

TYPE OR PRINT — Send the completed form to the Bread Loaf Office,
Middlebury College, Middlebury VT 05753

If you put your name on the envelope and mark it "Medical Information - Confidential," it will be opened only by the Bread Loaf Medical Staff.

Name.....Campus address.....

1. Do you have any physical disabilities or health problems? If so, please describe:.....

2. Do you have any allergies? Please describe:.....

3. If you are currently under the care of a physician, please give his name, address and telephone number:.....

4. Have you had any emotional problems for which you have received treatment within the past three years?

Please describe:.....

5. If you are currently under the care of a psychiatrist or psychologist, please give his name, address and telephone number:.....

6. Please list any medications which you are currently taking:.....

7. Are you allergic to any medicines? Which ones?

8. Other pertinent information:

9. In case of emergency, please notify:

Name

Relationship

Street

City

State

Zip

Telephone

Area Code

9. Alternate:

Name

Relationship

Street

City

State

Zip

Telephone

Area Code

Your church affiliation (optional)

BREAD LOAF SCHOOL AND CONFERENCE

MIDDLEBURY COLLEGE

MIDDLEBURY, VT 05753

INSURANCE

We have provided a plan of accident insurance for summer school students. The plan provides medical reimbursement for the expense arising from an accident. Reimbursement will be made up to a maximum of \$1,000. for each accident. The plan is broad in scope and covers all accidents, wherever the student may be, during the term of the policy.

Exclusions -- The plan does not cover: eyeglasses or hearing aids; dental treatment unless treatment is necessitated by injuries to sound natural teeth; loss caused by plastic surgery for cosmetic purposes; loss caused by war or any enemy action; loss resulting from having been in or on an aircraft unless riding as a fare-paying passenger in a passenger aircraft operated by an incorporated passenger carrier; nor an expense incurred by a student after twelve months from date of termination of the student's insurance. In the event that the insured is covered by the Automobile Medical Payments provision of a motor vehicle policy, no duplication of payments will be made for automobile claims. In such an event there will be payment of any expense up to the policy limit that might exceed the amount of medical payments applicable to the particular case.

Claims -- In the event of accident, claims should be reported to Fred S. James & Company, One Boston Place, Boston, MA 02101, within 30 days from date of the accident. Claim forms are available from the Bread Loaf Nurse. Medical bills must be submitted within 90 days from date of treatment.

The insurance will be effective for the periods indicated below:

English School

28 June - 15 August, 1976

Writers' Conference

17 August - 29 August, 1976

BREAD LOAF SCHOOL OF ENGLISH -- PRELIMINARY ANNOUNCEMENTS

1976

Mr. Ross, Front Office Manager, will answer any questions about room and board, mail and any incidental charges you may incur (aside from the regular bill for tuition, room and board).

Mr. Cubeta and Miss Hoover should be consulted about initial registration, payment of bills, and information about courses, lectures and academic credit.

REGISTRATION

Students should confirm their courses at the Secretary's Office as soon as possible after arrival. Those who have not registered for courses in advance should consult Mr. Cubeta.

Registration is not complete until a registration card, an address list slip, and, in some cases, a car card and an off-campus address card have been returned to the Secretary's Office. Please be sure to complete the registration card on both sides.

Mr. Cubeta must approve all course changes. A charge of one dollar will be made for course changes after Monday, July 5.

OPENING NIGHT

We will have our first meeting in the Little Theatre at 7:30 Wednesday evening. Mr. Cubeta will prepare us to be "Born Again." An informal reception will follow in the Barn.

FOURTH OF JULY PICNIC

The Bread Loaf Bicentennial Barbeque will be held at the Robert Frost Farm. Off-campus students, families and friends should sign up and buy meal tickets at the Front Desk by this Friday, July 2. For those under twelve, the cost is two bucks. Everyone else, \$3.50.

There will be a tour of the Frost Cabin at 5:00. Dinner will be served at 6:00. In case of rain, the barbeque will be held at the Starr Lodge at the Snow Bowl.

PARKING

State Law prohibits parking beside the highway. You are asked to keep the road clear, especially in front of the Inn. Faculty at Maple and students at Tamarack, Brandy Brook and Gilmore may park their cars on the lawn beside the road. Enforcement of the regulation begins today.

RECEIPTS AND ID'S

Mrs. Kay Bennett will be in the Blue Parlor on Wednesday, June 30, to receive payment for all unpaid bills. ID cards will serve as receipts.

MEAL HOURS

Weekdays	Saturday	Sunday
Door opens/closes		
Breakfast..7:30-8-00am	Breakfast..8:00-8:30am	Breakfast..8-8:30
Lunch.....1:00-1:15pm	Lunch.....1:00-1:15pm	Dinner.....1-1:15
Dinner.....6:00-6:15pm	Dinner.....6:00-6:15pm	Supper.....6-6:15

Since all waitresses and waiters are students, please come to breakfast on time. The door to the Dining Hall is closed at 8:00 am on weekdays and at 8:30 am on weekends. State Law forbids the Naked Human Foot Divine on dining room floors, and Miss Thorpe enforces.

Dietitian: Miss Lois Thorpe
Head Waiter: Mr. Larry Abbott

Demi-tasse will be served after Sunday dinner in the Blue Parlor.

BOOKSTORE

Wednesday, June 30 (books only)

8:30-12:45, 2:00-5:00

Thursday, July 1 (books only)

8:00-12:30, 1:30-2:30

Regular hours, beginning Friday, July 2, will be posted.

Our new manager, Mr. Peter Seitel, comes to us from the field of landscape architecture. Upon completion of his thesis, Mr. Seitel will graduate from Middlebury College in geology.

Students should buy their texts by Friday because it is often necessary to order additional copies. Mr. Seitel also requests that auditors not buy texts until Thursday or Friday. There are no student charge accounts at the Bookstore. A 3% sales tax is charged for all stationery and drug items.

Stationery, notebook paper, pencils, ink, etc. can be bought at the Bookstore, postcards and stamps at the Front Desk, cigarettes at the Snack Bar in the Barn.

FRONT DESK

Mr. Richard Ross and Mrs. Hilde Ross, Front Office Managers

Mr. Bill Kuharich and Mr. Peter Seitel, Assistants

Weekdays and Saturday: 8:00 am to 8:00 pm

Sundays: 9:00 am to 1:00 pm; 6:00 pm to 8:00 pm

The switchboard remains open until 10:00 pm.

POST OFFICE

Weekdays and Saturday: 8:00 am--5:00 pm. Closed Sunday.

Outgoing mail should be posted by 7:30 am and 4:00 pm, Mon.-Fri. and by 2:00 pm on Saturday.

Incoming mail is distributed by 10:00 am and 5:30 pm.

LIBRARY

Miss Kay Joyce and Mr. Marshall Messer, Librarians.

Commencing Thursday, July 1, the library will be open:

Weekdays: 8:15--12:40, 2:00--5:00, 7:15--10:00

Saturday: 9:00--12:00, 2:00--4:00

Sunday: 9:00--12:00, 7:15--10:00

The library will be closed during all special programs.

DIRECTOR'S OFFICE

Mr. Cubeta is available at all times. You can make appointments through Miss Hoover or Mrs. Bennett.

INFIRMARY

Mrs. Mary Schalk, Nurse.

The Infirmary is in Room 2, Birch.

Weekdays: 8:00--8:30 am, 1:45--2:15 pm, 6:45--7:15 pm

Saturday: 8:45--9:15 am, 1:45--2:15 pm, 6:45--7:15 pm

Sunday: 8:45--9:15 am, 2:00--2:30 pm, 6:45--7:15 pm

Emergencies will be attended to at all times.

Mrs. Schalk asks that anyone who has not handed in their completed medical information form to please do so. She has extras.

SNACK BAR

Ladies-in-waiting are Barb Parton, Betsy Parton, Katy Holland and Sue Harmon. Daily: 8:30 am-6:00 pm, 6:30-11:00 pm.

TAXI

Trips will be made on Tuesdays and Fridays for \$2.00 round trip, payable at start. Leave the Inn at 2:00 pm and arrive in Middlebury at 2:20. The return trip leaves Middlebury at 4:00. The taxi will leave both stations promptly.

TELEPHONE

There are pay phones on the ground floor of the Inn near the Bookstore and outside behind the Fire House. Incoming callers must dial (802) 388-7946.

Except for emergencies, please have all incoming calls placed before 10:00 pm, when the switchboard closes. Check your mailbox regularly for messages, especially around meal time.

If you plan to be away, please inform the Front Office and leave a phone number or address where you can be reached.

THE CRUMB

The Bread Loaf Crumb, a daily bulletin, will be distributed at lunch time in the Dining Hall. Off-campus students can get copies at the Front Desk. If you have a notice for the Crumb, give it to Editor Sam Swope or leave it at the Secretary's Office.

1976 SCHEDULE OF CLASSES

Except as indicated, all classes will be held in the Barn. Please cooperate with our request that there be no smoking in the classes.

8:30

21. Studies in Modern Fiction (III)	Mr. Thorburn	Room 3
41. Classic American Fiction (IV)	Mr. Brodhead	Room 6
54. Elizabethan Love Poetry (II)	Mr. Mirollo	Room 1
71. Uses of Literary Fantasy (V)	Mr. Hanning	Room 4
106. Hemingway, Faulkner, Fitzgerald (IV)	Mr. Irwin	Room 2

9:30

11. English Romantic Poetry (III)	Mr. Cooke	Room 2
17A. Reading, Writing, Rhetoric (I)	Mr. Gibson	Room 3
48. Renaissance Drama (II)	Mr. Danson	Room 4
144. Realism in America (IV)	Mr. Donadio	Room 1
149. Women and Literature (III)	Ms. Watson	Room 6
151. Romantic Prose (III)	Mrs. Tayler	Room 5

10:30

19. Chaucer (II)	Mr. Hanning	Room 1
37. European Realism (V)	Mr. Brodhead	Room 2
60. Plays in Production (I)	Mr. Sharp	Little Theatre
62. The Poetry of Being (IV)	Mr. Irwin	Room 3
66. Literature and Art (V)	Mr. Mirollo	Room 6
146. Aspects of Popular Culture (III)	Mr. Thorburn	Room 4

11:30

17B. Reading, Writing, Rhetoric (I)	Mr. Gibson	Room 3
28. Shakespeare (II)	Mr. Danson	Room 1
34. Austen and the Brontes (III)	Mrs. Tayler	Room 2
77. American Transcendentalism (IV)	Mr. Donadio	Room 6
93. Modern Drama (V)	Ms. Watson	Room 4

Mon., Wed., Fri. 2:00-3:30

129. Acting Workshop (I)	Mr. Mokler	Room 1
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Mon., Wed. 2:00-4:15

150. The Feminine Way in 19th Century (III)	Mr. Cooke	Room 4
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Tues., Thurs. 2:00-3:30

139. Directing Workshop (I)	Mr. Mokler	Room 1
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THE BREAD LOAF SCHOOL OF ENGLISH

Program for the 1976 Session

Sunday, July 4	The Robert Frost Picnic	The Homer Noble Farm 6:00 p.m.
Monday, July 5	Laurence B. Holland Professor of English and Chairman of the Department of English, Johns Hopkins "An American Style"	Little Theatre 7:30
Monday, July 12	Sacvan Bercovitch Professor of English, Columbia	Little Theatre 7:30
Thursday, Friday, Saturday, July 22, 23, and 24	<u>Old Times</u> by Harold Pinter	Little Theatre 8:30 p.m.
Monday, July 26	Bicentennial Lecturer Archibald MacLeish (Not open to the public)	Little Theatre 7:30 p.m.
Thursday, Friday, Saturday, August 5, 6, and 7	<u>A Streetcar Named Desire</u> by Tennessee Williams	Little Theatre 8:30 p.m.
Saturday, August 14	Commencement Exercises	Little Theatre 8:45 p.m.

BREAD LOAF SCHOOL OF ENGLISH

BICENTENNIAL LECTURER

ARCHIBALD MacLEISH

July 26, 1976 - 7:30 p.m.

Little Theatre

Mr. MacLeish will be our honored guest the evening of Monday, July 26th. Because of the extraordinary interest in this event, and in order to ensure that every Bread Loafer has a chance to attend, admission for seating in the Little Theatre will be by ticket only. Tickets may be picked up from Dottie Kuryloski in the Little Theatre on Monday - 1:45 - 2:15; Tuesday - 8:15 - 9:30, 11:30 - 12:30, 1:45 - 2:15; Wednesday - 8:15 - 9:30 and 11:30 - 12:30. The reason for this cut-off at 12:30 Wednesday is that any tickets not collected will then be given to members of the Middlebury community who have requested them.

If you take a ticket and find later you cannot use it, please turn it in to Dottie.

The Little Theatre will be locked until 7:00 p.m. on Monday, July 26th, so that Bread Loafers in the dining room do not have to rush through dinner. NO ONE WILL BE ADMITTED WITHOUT A TICKET. Special amplifiers will be set up on the lawn for those who can't get into the Little Theatre because they do not hold a ticket.

BREAD LOAF SCHOOL OF ENGLISH - FILM SCHEDULE

1976

Fri. July 2	Notorious
Sat. July 3	Pride and Prejudice
Sun. July 4	A Night at the Opera
Fri. July 9	White Heat
Sat. July 10	Strangers on a Train
Sunday, July 11	Casablanca
Fri. July 16	The Comic
Sat. July 17	No Down Payment
Sun. July 18	Loving
Sun. July 25	Anna Karenina
Fri. July 30	The Lady Eve
Sat. July 31	Titanic
Sun. Aug. 1	The Blue Max
Sun. Aug. 8	Darling
Mon. Aug. 9	Murder She Said
Tues. Aug. 10	The Lady Vanishes
Fri. Aug. 13	High Noon

STUDENT PRODUCTION CREWS

STAGE MANAGER

DANA B. WESTBERG

Construction

Robert Burris, Peter Carlos
Katy Holland, Judith Johnson
Lee Johnson, Jerry Krauthamer
Michael Laws, Vaughn Micheaux
Harry Mount, Rick Pagano
Mary Ann Ponder, Marty Rainville
Marilyn Robitaille, Hilary Walker

Costumes

Mary Schalk, Shirley Sharp

Lights - Prep.

Peter Carlos, Kathy O'Neil
Rick Pagano, Linda Stanich, Guy Stever

Board Operator

Kathy O'Neil

Properties

Mary Ann Ponder, Margaret Soule

Make-up

Wyn Kelley

Cover

Line Bouthillette

House

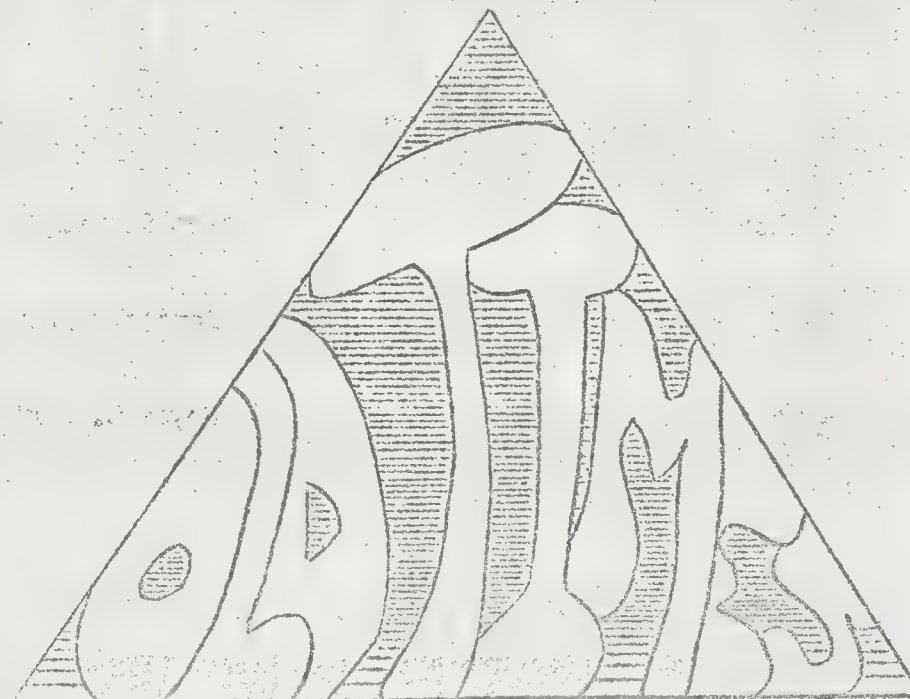
Anne Badmington, Barbara Bartels
Janna King, Wrey Trompeter

Acknowledgments:

Dick Forman at Wright Theatre
Hilde Ross

THE BREAD LOAF SCHOOL OF ENGLISH

presents



by Harold Pinter

Little Theatre

July 22, 23, 24, 1976

Curtain - 8:30 p.m.

OLD THAM

by

Harold Pinter

CAST

Deeley

Robert R. Ringer

Kate

Pamela Walker

Anna

Joyce E. Huff

Setting: Autumn. Night.

There will be a ten minute
intermission between acts.

THEATRE STAFF

DIRECTOR

DOUGLAS C. SPRIGG

Production Coordinator

Dorothy Kuryloski

Set Designer/Technical Director Roger A. Mooney

Costume Designer Mary Thomasine Harkins

Lighting Designer Rick Osann

Costumer Sherry Ryther

Technical Assistants

Construction Elizabeth Bailey

Construction, Costumes Pamela Gorzycki

Construction, Lights Rick Osann

Construction, Costumes, Props Dorrie Weaver

STUDENT PRODUCTION STAFF

THE BREAD LOAF SCHOOL OF ENGLISH

presents

STAGE MANAGER

CAROL GASTON

Construction

Cindy Brodhead, Toby Brooks
Peter Carlos, Lee Johnson
Anne King, Vaun Micheaux
Harry Mount, Ann Neely
Rick Pagano, Mary Ann Ponder
Marty Rainville, Marilyn Robitaille

Costumes

Barbara Bartels, Janet Buss
Hilde Ross, Mary Schalk
Shirley Sharp, Pamela Walker

Lights - Prep.

Peter Carlos, Rick Pagano
Ray Roswell, Peter Seitel

Boards

Pamela Gorzycki, Helen Maxson
Donald Reade, Ray Roswell

Properties

Susan Moss, Head
Marilyn Robitaille

Make-up

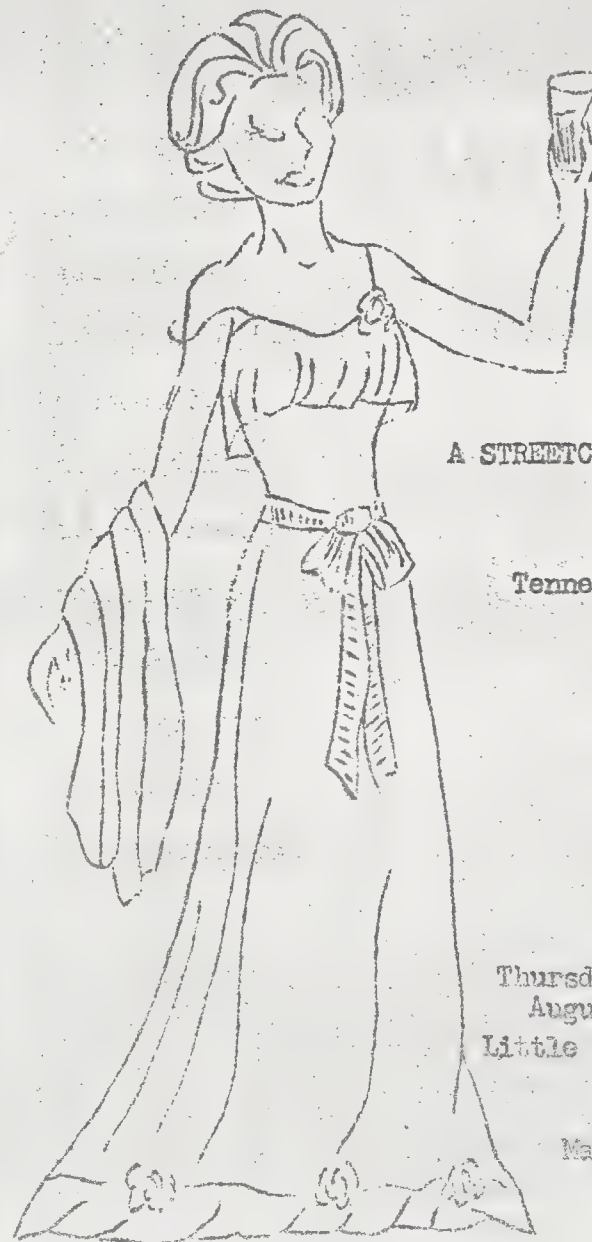
Janna King, Anne King
Michele Surat, Hilary Walker

House

Anne Badmington, Patricia Lynch
Virginia Macarty, Wrey Trompeter

Cover

Liane Bouthillette



A STREETCAR NAMED DESIRE

by

Tennessee Williams

Thursday, Friday, Saturday
August 5, 6, 7, 1976
Little Theatre - 8:30 P.M.

Madrigal Singers
8:00 P.M.

A STREETCAR NAMED DESIRE

by
Tennessee Williams

Cast
(in order of appearance)

A Woman	Beverly Busch
Eunice Hubbell	Cheryl Kaplan
Stanley Kowalski	Harry Mount
Harold Mitchell (Mitch)	Norman Chmielewski
Stella Kowalski	Judi Johnson
Blanche DuBois	Ellen Donkin
Steve Hubbell	Marshall Messer
Pablo Gonzales	Dean Tepper
A Young Collector	Michael Laws
A Flower Vendor	Beverly Busch
A Doctor	David Kester
A Nurse	Joeann Campbell

Setting: Spring, summer, and early fall
in New Orleans

There will be 5 minute intermissions
after scenes 4 and 6.

THEATRE STAFF

DIRECTOR

WILLIAM L. SHARP

Set and Lighting Designer

Roger Mooney

Technical Director

Costume Designer

Mary Thomasina Harkins

Production Co-ordinator

Dorothy Kuryloski

Costumer

Sherry Ryther

Technical Assistants

Master Carpenter

Elizabeth Bailey

Construction, Costumes

Pamela Gorzycki

Construction, Lights

Rick Osann

Sound

Construction, Costumes, Props

Dorrie Weaver

The Bread Loaf Madrigal Consort,

directed by Barbara Hanning,

consists of students, faculty, and friends.

Acknowledgments - Dick Forman at Wright Theatre
Shirley Sharp
The Rosses
The Smiths

BREAD LOAF SCHOOL OF ENGLISH
1976 Degree Candidates

Campbell, Joeann
Carey, James, Jr.
Carpenter, Ann Stauffer
Chmielewski, Norman John
Cramer, Deborah
Donahue, Patricia Louise
Doyle, Robert Lawrence
Elliott, Carol Vigue
Fairlamb, Horace Lockwood

Fulton, Winthrop DeWolf

Gaston, Carol Jean

High, Howard Charles

Hill, Dorothy Combs

Kelly, Raymond Allen

Kerrick, Craig William

Ladd, Frances Nolde

Macarty, Virginia Claire

Macdush, Janet

Miller, Sr. Marie Celeste

Morgan, Carol Ann

Moss, Susan Trudine

Neely, Peter

Norris, Christopher Chadwick

Pera, Denise Lillian Rebecca

Petruzzi, Anthony Peter

Reade, Donald Averill

Roswell, Raymond Edward

Sachs, Charles Henry

Sullivan, Barbara Mary

Tepper, Dean Craig

Tippens, Jenny Eunice

Voerg, Vincent

Wallace, James Darrel

M.Litt. Candidates

Soule, Margaret Wallace

Bread Loaf School of English
1976

Candidates for Master of Letters Degree

(16)

Abbott, Lawrence

Chabert, Ralph

Gorzycki, Tom

Lippincott, Maureen (first-year student)

Ponder, Mary Ann (first-year student)

Ringer, Robert R. (first-year student)

Rumsey, Peter (first-year student)

Sheehan, Peter

Shelley, Bryan K. (first-year student)

Soule, Margaret

Thomas, Claudia (first-year student)

Wachspress, Amy (first-year student)

Watson, Douglas

Webb, Elizabeth

Whitmire, Robert (first-year student)

Wiggins, Anne (first-year student)

BREAD LOAF SCHOOL OF ENGLISH
1976

M.Litt. - Areas of Concentration
(16)

American Literature (4)

O'Neil, Kathleen (American Fiction)
Rumsey, Peter (19th Century American Fiction)
Watson, Douglas
Wiggins, Anne

Dramatic Literature and Theatre Arts (1)

Ringer, Robert

Late 19th and Early 20th Century American and English Literature (1)

Sheehan, Peter

Modern Literature (2)

Chabert, Ralph
Soule, Margaret

19th Century Romantic Literature (1)

Shelley, Bryan

Novel (3)

Abbott, Lawrence
Ponder, Mary Ann (19th and 20th Century Novel - Tentative)
Webb, Elizabeth

Renaissance (2)

Gorzycki, Tom
Whitmire, Robert

Miscellaneous (2)

Lippincott, Maureen - pending
Wachspress, Amy - 1850-1950 - to be defined

Bread Loaf School of English
1976

M.Litt. and Areas of Concentration (16)

Abbott, Lawrence - Novel

Chabert, Ralph - Modern Literature

Gorzycki, Tom - Renaissance

Lippincott, Maureen - pending

O'Neil, Kathleen - American Fiction

Ponder, Mary Ann - 19th and 20th Century Novel - tentative

Ringer, Rober - Dramatic Literature and Theatre Arts

Rumsey, Peter - 19th Century American Fiction
Late

Sheehan, Peter - 19th Century and Early 20th Century American and
English Literature

Shelley, Bryan - 19th Century Romantic Literature

Soulé, Margaret - Modern Literature

Wachspress, Amy - 1850-1950 - to be defined

Watson, Douglas - American Literature

Webb, Elizabeth - Novel

Whitmire, Robert - Renaissance

Wiggins, Anne - American Literature

FIELD HOUSE SCHOOL OF ENGLISH 1976

General Statistics

<u>Student attendance by states:</u> (according to winter address)		Total student enrollment	184
Alabama	1	Men students	39
Arizona	2	Women students	95
California	3	Former students	112
Colorado	4	New students	72
Connecticut	12	Candidates for Midd. B.A.	140
Delaware	1	Candidates for Midd. M.Litt.	16
Florida	2	Pre-1972 B.A. or B.S.	69
Georgia	2	Undergraduates	3
Illinois	4	Number of colleges represented	129
Kansas	1	Off-campus students	47
Maine	4	Scholarship students	48
Maryland	3	1976 B.A. degree candidates	33
Massachusetts	36	1976 M.Litt. degree candidates	1
Michigan	5	Prospective 1977 B.A. candidates	23
Minnesota	1	Prospective 1977 M.Litt. candidates	4
Mississippi	1	Average age of students	28
Missouri	3	Median age of students	27
New Hampshire	9	Under 21	1
New Jersey	11	21 - 25	6
New York	27	26 - 30	19
North Carolina	4	31 - 35	27
Ohio	4	36 - 40	9
Pennsylvania	13	41 - 50	7
Rhode Island	4	51 or more	5
South Carolina	2	Private school teachers	47
South Dakota	1	Public school teachers	49
Tennessee	2	College (and j.c.) teachers	12
Texas	4	Other: Student	20
Vermont	10	Unemployed	12
Washington	2	Other occupations	24
Wisconsin	3		
Canada	1		
Iran	1		
(31 states represented and 2 foreign countries)			
Working for 9 credits	1		
Working for 6 credits	173		
Working for 1 credit	2		
Auditors	1		
No. of course changes	34		
Cancellations	27		

BREAD LOAF SCHOOL OF ENGLISH

ENROLLMENT FIGURES

1920 - 51	1945 - 97	1970 - 224
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1928 - 115	1953 - 115	
1929 - 116	1954 - 139	
1930 - 129	1955 - 121	
1931 - 111	1956 - 121	
1932 - 103	1957 - 122	
1933 - 62	1958 - 130	
1934 - 74	1959 - 161	
1935 - 163	1960 - 192	
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1937 - 192	1962 - 195	
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1942 - 137	1967 - 224	
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1944 - 72	1969 - 213	

Tread Leaf School of English
1976

Colleges Represented

Academy of New Church - 1	Dickinson - 1
Albright - 1	Dominican - 1
Anhorst - 1	Duquesne Univ. - 1
Aquinas - 1	Earlham - 1
Arizona St. - 1	Emory Univ. - 1
Baptist Bible Seminary - 1	Franconia - 1
Barnard Coll. - 1	Florida International Univ. - 1
Baylor Univ. - 1	Frostburg St. - 1
Beaver Coll. - 1	Glassboro St. Coll. - 1
Bellingham Coll. - 1	Gordon Coll. - 1
Bethany - 1	Grove City Coll. - 1
Boston Coll. - 3	Hamilton - 1
Boston Univ. - 1	Harvard - 2
Bridgewater St. - 1	Iona - 1
Brown - 1	Johns Hopkins - 1
Bryan Coll. - 1	Johnson St. - 1
Carleton - 1	Kean St. - 1
California St. - 1	Kean Coll. - 1
Carsen-Newman - 1	Lafayette Coll. - 1
Central Conn. St. - 1	Lehigh Forest - 1
Chicago Circle - 1	Leser Univ. - 1
Colb. - 2	Lindenwood Coll. - 1
Colgate - 1	Lock Haven St. - 1
Coll. of Holy Name - 1	Lovell Univ. - 1
Colorado Coll. - 1	Lyndon St. - 1
Columbia - 1	Manhattan Coll. - 1
Conn. Coll. - 1	Manhattanville - 1

McMurry - 1	St. Lawrence - 1
Merrimack Coll. - 1	St. Mary's of Notre Dame - 1
Michigan St. - 1	St. Vincent - 1
Mississippi Coll. - 1	Salve Regina - 1
Monclair St. - 1	San Francisco St. Coll. - 1
Mo. Pac. Exp. - 2	Seton Hall Univ. - 1
Ymazeth Coll. - 1	Seidmore - 1
Mason Coll. - 2	Smith Coll. - 4
New College - 1	SUC Buffalo - 1
Northern Illinois Univ. - 1	SUC Fredonia - 1
Northwestern Missouri St. - 1	SUC Oneonta - 1
Notre Dame - 1	SUC Oswego - 2
Oberlin - 1	Stevens - 1
Occidental - 1	Syracuse - 2
Ohio Wesleyan - 1	Union St. - 2
Olivet - 1	Trinity-Laurinaton - 1
Pacific Lutheran Univ. - 1	Tufts - 1
Penn St. - 1	USMA, West Point - 1
Point Park Coll. - 1	Univ. of Florida - 1
Princeton - 1	Univ. of Georgia - 1
Quincy - 1	Univ. of Illinois - 2
Rhode Island Coll. - 1	Univ. of Maine - 1
St. Albans Coll. - 1	Univ. of Massachusetts - 1
St. Anselm - 2	Univ. of Michigan - 1
St. Francis - 1	Univ. of Missouri - 1
St. Francis Xavier, Canada - 1	Univ. of Nebraska - 1
St. Joseph - 1	Univ. of New Hampshire - 1
	Univ. of NY - 1

Univ. of New Mexico - 1

Univ. of North Carolina - 2

Univ. of Rhode Island - 1

Univ. of South Carolina - 1

Univ. of Tennessee - 1

University of the South - 1

Univ. of Vermont - 1

Univ. of Virginia - 1

Univ. of Wisconsin - 1

Univ. of Wyoming - 1

Univ. of Arizona - 1

Univ. of California - 1

Univ. of Colorado - 1

Univ. of Connecticut - 1

Univ. of Delaware - 1

Univ. of Florida - 1

Univ. of Georgia - 1

Univ. of Idaho - 1

Univ. of Illinois - 1

ANSWER QUESTION 1 AND ONE OTHER.

1. Each item in the following list represents a significant element or aspect of at least two poems (by different poets) studied this summer. Choose about half a dozen items from the list and explain the peculiar force of each in the contexts where it occurs. Your answer should be concise, pithy, and coherent.

a little girl lost
shadows
mountains
adrift at sea
bowers
eating
passivity
spectres and ghosts
children by the shore
warfare
autumn
fathers
dreams
love. . .taught hypocrisy

CHOOSE ONE OF THE FOLLOWING QUESTIONS.

2. Each of the topics given below should help to bring into focus a pervasive concern of the poetry we have been studying (n.b., "study" comes from "studium," the Latin word for zeal). From the perspective of one of these topics, write a sustained essay drawing on concrete and precise knowledge of poems and poets to articulate your grasp of the issues, forms, themes, experiences, conflicts, responses, projects, moods and values of romantic poetry as you have encountered it.

- A. Beginnings and Ends
or B. The Lure of Transcendence
or C. Childhood

3. The following passages congregate around themes and images (e.g., the relation of an individual to place and space, the problem of melancholy and idealism) that often occur in romantic poetry and which accordingly provide access to prevailing concerns of the poets and the period. Using the passages as fully as you can (and such other data as you consider meet), write a coherent essay on the question that strikes you as paramount in the texts, without slighting the peculiar approach each poet takes toward that central position.

- a. "Its sound aspired to Heaven and there
abode!
Since then, though heard on earth no more,
Devotion and her daughter Love
Still bid the bursting spirit soar
To sounds that seem as from above,
In dreams that day's broad light can not
remove."

b. "Forlorn! the very word is like a bell
 To toll me back from thee to my sole self!
 Adieu! the fancy cannot cheat so well
 As she is fam'd to do, deceiving elf.
 Adieu! adieu! thy plaintive anthem fades
 Past the near meadows, over the still stream,
 Up the hill-side; and now 'tis buried deep
 In the next valley-glades;
 Was it a vision, or a waking dream?
 Fled is that music: --Do I wake or sleep?"

c. "A delight
 Comes sudden on my heart, and I am glad
 As I myself were there! Nor in this bower,
 This little lime-tree bower, have I not mark'd
 Much that has sooth'd me. Pale beneath the blaze
 Hung the transparent foliage; and I watch'd
 Some broad and sunny leaf, and lov'd to see
 The shadow of the leaf and stem above
 Dappling its sunshine! And that walnut-tree
 Was richly ting'd, and a deep radiance lay
 Full on the ancient ivy, which usurps
 Those fronting elms, and now, with blackest mass
 Makes their dark branches gleam a lighter hue
 Through the late twilight: and though now the bat
 Wheels silent by, and not a swallow twitters,
 Yet still the solitary humble-bee
 Sings in the bean-flower!"

d. "Rejoice, thou humble grass, thou new-born lilly flower,
 Thou gentle maid of silent valleys and of modest brooks;
 For thou shalt be clothed in light, and fed with morning
 manna,
 Till summer's heat melts thee beside the fountains and the
 springs
 To flourish in eternal vales. Then why should Thel complain?"

e. "Hence in a season of calm weather
 Though inland far we be,
 Our Souls have sight of that immortal sea
 Which brought us hither.
 Can in a moment travel thither,
 And see the Children sport upon the shore,
 And hear the mighty waters rolling evermore.

Then sing, ye Birds, sing, sing a joyous song!"

f. "The breath whose might I have invoked in song
 Descends on me; my spirit's bark is driven,
 Far from the shore, far from the trembling throng
 Whose sails were never to the tempest given;
 The massy earth and sphered skies are riven!
 I am borne darkly, fearfully, afar;
 Whilst, burning through the inmost veil of Heaven,
 The soul of Adonais, like a star,
 Beacons from the abode where the Eternal are."

4. The problem of perception and of time may readily come to mind as a central issue in the poetry quoted hereunder; preferable alternatives are likely to occur to you. On the strength of a vigorous reading of the poem by Wordsworth and at least one of the extended passages from Coleridge and Blake (given below), write a comparative critical essay on the topic that seems to you most attractive and most fruitful for dealing with the poets and the romantic context in general.

- a. "Soft as a cloud is yon blue Ridge--the
Mere
Seems firm as solid crystal, breathless,
clear,
And motionless; and, to the gazer's eye,
Deeper than ocean, in the immensity
Of its vague mountains and unreal sky!
But, from the process in that still retreat,
Turn to minuter changes at our feet;
Observe how dewy Twilight has with-
drawn
The crowd of daisies from the shaven lawn,
And has restored to view its tender
green,
That, while the sun rode high, was lost
beneath their dazzling sheen.
--An emblem this of what the sober Hour
Can do for minds disposed to feel its
power!
Thus oft, when we in vain have wished
away
The petty pleasures of the garish day,
Meek eve shuts up the whole usurping host
(Unbashful dwarfs each glittering at his
post)
And leaves the disencumbered spirit free
To resume a staid simplicity.
- 'Tis well--but what are helps of time
and place,
When wisdom stands in need of nature's
grace;
Why do good thought, invoked or not,
descend,
Like Angels from their bowers, our
virtues to befriend;
If yet To-morrow, unbelied, may say,
'I come to open out, for fresh display,
The elastic vanities of yesterday?'"

- b. "The trees bring forth sweet Extacy
To all who in the desert roam;
Till many a City there is Built,
And many a pleasant Shepherd's home.
- But when they find the frowning Babe,
Terror strikes thro' the region wide:
They cry 'The Babel the Babe is Born!'
And flee away on Every side.

For who dare touch the frowning form,
His arm is wither'd to its root;
Lions, Boars, Wolves, all howling flee,
And every Tree does shed its fruit.

And none can touch that frowning form,
Except it be a Woman Old;
She nails him down upon the Rock,
And all is done as I have told."

c. The many men, so beautifull
And they all dead did lie:
And a thousand thousand slimy things
Lived on; and so did I.

I looked upon the rotting sea,
And drew my eyes away;
I looked upon the rotting deck,
And there the dead men lay.

I looked to heaven, and tried to pray;
But or ever a prayer had just,
A wicked whisper came, and made
My heart as dry as dust. . . .

The moving Moon went up the sky,
And no where did abide:
Softly she was going up,
And a star or two beside--

Her beams bemoaned the sultry main,
Like April hoar-frost spread;
But where the ship's huge shadow lay,
The charmed water burnt alway
A still and awful red.

They moved in tracks of shining white,
And when they reared, the elfish
light
Fell off in hoary flakes.

Within the shadow of the ship
I watched their rich attire:
Blue, glossy green, and velvet black,
They coiled and swam; and every
track
Was a flash of golden fire.

O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware:
Sure my kind saint took pity on me,
And I blessed them unaware."

17A & B. READING, WRITING & RHETORIC
Final Examination

Mr. Gibson
August 12, 1976

Two hours. Take no more than a half hour each for I and II, and a full hour for III. They'll be weighed accordingly.

I. JOTTINGS FROM THE ISOLATION WARD

The isolation room of the excellent Porter Hospital, where this exam was composed, is as rich a field as any other for the reasonably alert rhetorician, as I hope the following examples will illustrate. Comment on these passages, in two or three sentences each, as an enlightened student of rhetoric and style. Center your comment around the underlined word or phrase.

- 1) A nurse: Your temperature's down to 37.1. Of course that's really 99.
- 2) A doctor: My diagnosis is viral infection. But I'm just a pediatrician, you know. Now, I'm going to refer you to an internist -- he's a real doctor. Then we'll see what's what.
- 3) Over WFAD, Middlebury: The San Francisco 49ers, having sustained injuries to three players in the past few days, have been decimated just a few weeks before the season opens.
- 4) Also over WFAD: Keep on a rockin me baby. (Endlessly repeated.)
- 5) From a thriller provided by Kay Joyce for convalescent reading:
The spokesman was a lanky thirteen-year-old boy wearing a Marlborough school cap.
"Please, sir," he asked, "why are you carrying that funny-looking suitcase?"
"Ere." "butted in the dogged voice of a stocky small boy. "'E do 'ave little wheels on the bottom; ah. But why do 'e 'ave little wheels on the top too?"

II. HELPING OUT THE YOUNG TEACHER

Answer the following questions, again in two or three sentences each, carefully and concretely, with clarity and grace. Your questioner is a bewildered younger teacher who wants to be straightened out. Notice that you're being asked to reduce complicated subjects to very brief statements in lay language. You're not talking to me; you're talking to your young friend. (Of course you're really talking to me.)

- 1) What was all that fuss over Webster's Third really about?
- 2) Can you show me an example of how the structural linguists might help me clarify parts of speech for my students?

- 3) I understand that writing tended to freeze the spelling of words, while pronunciation continued to change. I should teach my students, then, the one right way to spell words, conceding that there may be precious little connection with modern pronunciation?
- 4) I'm all mixed up about irony. The word seems to mean most anything, in general speech and writing. How can I make clear to my kids a way of using the word that would be helpful in teaching composition?
- 5) Can you explain to me what that nut McLuhan was trying to tell us about the "print medium"? What does it have to do with me as a teacher?

III. SOUNDING OFF ON EDUCATION

Unless you are at home in the metaphor, unless you have had your proper poetical education in the metaphor, you are not safe anywhere. Because you are not at ease with figurative values: you don't know the metaphor in its strength and its weakness. You don't know how far you may expect to ride it and when it may break down with you. You are not safe in science; you are not safe in history.

These words of Frost's could be taken as a kind of credo for general education, from his own poet's point of view. Here I'm inviting you to sound off on general educational values, using this passage as springboard. Two steps:

1) What's he saying? With examples where possible from our work on metaphor and other matters, show what you take Frost to mean by being "at home" in the metaphor. In what sense is one "unsafe" without "proper poetical education"? Choose a familiar metaphor of your own from science (e.g. electric current) or from history (e.g. Rome's decline and fall) and try to be specific in showing how far you can expect to ride it. When does it break down with you? What does it mean, to be "at ease with figurative values"?

2) Do you believe it? Presumably, for you, in practice, this lofty view of metaphorical sophistication doesn't directly inform your day-to-day behavior as a teacher, or your image of the good teacher. Or does it? Does the grade level make a difference, the type of school and student body? Try to assess, in other words, the role of metaphor in your experience as teacher and student. And don't be afraid to say there isn't any, if that's the truth.

Question I.
(1½ hours)

Discuss briefly the significance of six of the following for the work in which they appear. At least two of your choices should be from Troilus and three from various parts of the Canterbury Tales.

grisly blake rokkes

"who yaf me drynke?"

Nowelis flood

"Thus have I quyt the Millere in my tale."

a rendition of "Com hider, love, to me!"

three young men in search of Death

a featherbed for Morpheus

"Thus am I with desir and reson twight:
Desir for to destourben hire me redeth,
And reson nyl nat, so myn herte dredeth."

Horaste

the book of wicked wives

Troilus' dream of a boar

proude Bayard and "horses lawe."

January's garden

a lecture, in bed, on "gentilesse"

"Thanne longen folk to goon on pilgrimages"

a chess game with Fortune

Chauntecleer's dream

Question II.
ANSWER A OR B.
(1½ hours)

- A. Choose one of the following passages, read it carefully, and write an essay in which you comment on the passage from any point of view that seems useful (imagery, diction, theme, etc.) and then relate the major concerns of the passage to the larger work (or Tale) in which it appears. If you wish, you may choose to talk about significances that apply to Chaucer's work as a whole.

1. Book of the Duchess, lines 416-469.
2. Troilus, II, 869-924.
3. Troilus, V, 1121-1176.
4. Merchant's Tale, 2354-2410.
5. Miller's Prologue, 3136-3186.

- B. Write an essay on Chaucer's victims, in which you examine two or three characters in works read this term who become the victims of Fortune, circumstance, their own character, the plots of others. Does Chaucer have a single view of human beings as victims, and therefore a consistent "philosophy" of human freedom or limitations? Or do his victims each illustrate a particular situation and no more? Do particular kinds of characters seem to be victimized in particular ways? These are some questions to which you may wish to address yourself.

THIS IS AN OPEN-BOOK EXAMINATION.

"Ye konne by argumentes make a place

A myle brood of twenty foot of space."

21. STUDIES IN MODERN FICTION
Final Examination

Mr. Thorburn
August 12, 1976

Answer three of the following questions,
allowing one hour for each answer. Be sure
to discuss different texts in each answer.

1. One distinguishing characteristic of modern fiction is its reliance on particularized narrators whose psychological state, personal expectations and needs come to affect the stories they tell. Choose two or three of our texts in which narrators play an important role, and write an essay which considers the consequences of such narrators for both the form and meaning of the books in which they appear. Try in your answer to cite specific scenes or passages wherever possible and also to account for peculiarities of syntax and tone as well as larger problems of structure.
2. The narratives read in this course are full of ceremonies of various kinds: arrivals, leave-takings, the formal and informal sharing of food. Choose two or three works and write an essay which examines one or two such ceremonial occasions in each work. You should try in your answer to explain the role of these occasions in the larger designs and themes of each work. You may find it helpful to consider the part played by religious imagery and allusion in the works you discuss.
3. Write an essay that considers the literal and symbolic significance of two or three houses and their natural settings in works read in this course. Some possibilities: Breadalby, Shortlands, Branshaw Teleragh, the Ramsays' house in the Hebrides, Sutpen's mansion.
4. There are a number of women in the texts we've read who emerge as powerful and important figures in the fictional worlds they inhabit. Choose two or three such women and discuss the nature of their powers and how they attempt to use them.

28. SHAKESPEARE
Final Examination

Mr. Danson
August 13, 1976

You may either write on both (A) and (B) (dividing your time equally between them), or write for the entire period on just one. In either case, you should discuss at least four plays but no more than six plays. (If you write on both (A) and (B), do not repeat in (B) the plays you have discussed in (A).) Do not repeat here work you've done in your two essays this term.

Be specific, detailed, clear, and coherent. Don't waste time on mere plot-summary, nor on generalized reflections divorced from a particular text.

- (A) "The desire is boundless, and the act a slave to limit": between these poles of aspiration and limitation Shakespeare's characters---whether in history play, comedy, tragedy, or romance---must play out their parts on "the great globe itself." Discuss.
- (B) Time is for Shakespeare both a dramatic medium and a dramatic subject. Discuss some of Shakespeare's uses of time.

34. AUSTEN AND THE BRONTES
Final Examination

Mrs. Tayler
1976

Answer only three questions, allowing up to an hour for each.
Please remember to support your arguments with detailed evidence
from the novels themselves; you may use your books for direct
quotation.

1. Taking one scene each from an Austen and a Bronte novel, show how the author's thematic intentions are reflected in its imagery or events.
(Does what you see in Austen illuminate or help clarify what you see in Bronte?)
2. The close relationship between manners and moral character in Austen has often been observed. Do you find in the Brontes a similar or corresponding index to moral character in "manners"--i.e. in one's use of or response to norms of social behavior? (Draw some of your examples from Shirley or Villette or both, and where possible compare with examples from Austen.)
3. Take three minor characters from three different novels studied this term (at least one each from Austen and Charlotte Bronte) and show how the novelists use these figures to probe current social or intellectual issues.
4. In their novels Austen and the Brontes comment both implicitly and explicitly on the literature and literary values of their time. Drawing examples from at least two of our three novelists, show how such comment becomes an element of the author's own art.
5. Drawing on at least one important example from each, show how Jane Austen, Emily Bronte, and Charlotte Bronte use natural setting symbolically in relation to character.

WHERE POSSIBLE, USE DIFFERENT NOVELS

FOR EACH QUESTION. AT LEAST AVOID

EXCESSIVE OVERLAP.

37. EUROPEAN REALISM
Final Examination

Mr. Brodhead
August 13, 1976

PART ONE. (One hour) Pick four of the following passages and write a paragraph on each, discussing its significance in its immediate context and its relation to its author's characteristic methods or concerns.

"But one must," said ----, "to some extent bow to the opinion of the world and accept its morality."

"Ah, but there are two moralities," he replied, "the petty one, the morality of small men that constantly keeps changing, but yells itself hoarse; crude and loud like the imbeciles you see down there. But the other, the eternal, that is about us and above, like the landscape that surrounds us, and the blue heavens that give us light."

"I have tried to think it again and again; but I see, if we judged in that way, there would be a warrant for all treachery and cruelty-- we should justify breaking the most sacred ties that can ever be formed on earth. If the past is not to bind us, where can duty lie? We should have no law but the inclination of the moment."

From the moment of her decision that she loved -----, she was no longer bored. Every day she congratulated herself on her decision to indulge in a great passion. It's a dangerous game, she thought; so much the better! A thousand times better!

Evidently the high altar was being got ready for some special saint's day, for there was a banging of hammers as workmen were nailing up some hangings. Back in the far chapel amid the dust being swept up by the beadle, the irritable priest passed his hands quickly over the bent heads of ----- and -----, thus seeming to unite them in the middle of a house-moving job, while God was having a break between two proper masses. When the wedding party had once again signed the register in the sacristy and found themselves back in the sunshine at the church door, they stood there for a minute, dazed and breathless from having been rushed through at top speed.

"Give me your advice."

"What about?"

"About this. Suppose you're married and you love your wife, but you've fallen in love with another woman..."

"I'm sorry, but I really can't understand that. I mean it's... just as incomprehensible to me as if, after having eaten a good dinner now, I were to go into a baker's shop and steal a roll."

PART TWO. (One and one half hours) Write on one of the following statements, discussing and comparing the extent to which its assertion applies to three of the novels we have read.

1. "However much they may claim to deal with the real lives of ordinary men and women, realistic novelists all know that what attracts the human imagination are extraordinary figures, with powers to do and suffer far exceeding our own; and that is why their principal characters are always heroes in disguise."

2. "The plot of the realistic novel is always the same: a tracing of the process by which the forces of society crush the aspirations of the individual."

41. STUDIES IN CLASSIC AMERICAN FICTION
Final Examination

Mr. Brodhead
1976

Part One
(One hour)

Pick four of the following passages and write a paragraph on each, discussing its significance in its immediate context and its relation to its author's characteristic concerns.

And this tattooing, had been the work of a departed prophet and seer of his island, who, by these hieroglyphical marks, had written out on his body a complete theory of the heavens and the earth, and a mystical treatise on the art of attaining truth; so that-----in his own proper person was a riddle to unfold; a wondrous work in one volume; but whose mysteries not even himself could read, though his own live heart beat against them.

One must accept one's deeds. I married him before all the world; I was perfectly free; it was impossible to do anything more deliberate. One can't change that way.

Doth the universe lie within the compass of yonder town, which only a little time ago was but a leaf-strewn desert, as lonely as this around us? Whither leads yon forest-track? Backward to the settlement, thou sayest! Yes; but onward, too. Deeper it goes, and deeper, into the wilderness, less plainly to be seen at every step, until, some few miles hence, the yellow leaves will show no vestige of the white man's tread. There thou art free!

Dat truck dah is trash; en trash is what people is dat puts dirt on de head er dey fren's en makes 'em ashamed.

Would any society be tolerable, young man, where the ministers of justice are to be opposed by men armed with rifles? Is it for this that I have tamed the wilderness?

Studies in Classic American Fiction - 2

Part Two.
(One and one-half hours)

Write on one of the following statements, discussing and comparing the extent to which its assertion applies to three of the novels we have studied.

1. "The comic ending celebrates not just universal optimism but also the reintegration of the hero into family and community relationships; and the reason why American fiction is poor in comic endings is not just that it is philosophically gloomy but that it is fundamentally incapable of imagining a satisfying role for the self in a social world."
2. "The classic American hero is the quintessential escapist, and all of his real and imagined voyages out are so many testimonies to his fundamental inability to accept and face the responsibilities of mature experience."

Part I.
One and one-half hour.

Discuss three of the following,
choosing one from column A and two from column B.

A

The chorus in The Spanish Tragedy
Tamburlaine's changing colors
"Jerome's Bible" in Dr. Faustus
Machiavelli in The Jew of Malta
Gaveston in Edward II

B

Court and courtier in Bussy D'Ambois
Tiberius in Sejanus
"Scoto of Mantua" in Volpone
Dame Pliant in The Alchemist
Ursula's pig-booth in Bartholomew Fair
The papal election in The White Devil

Part II.
One and one-half hour.

Discuss one of the following,
using at least three but no more than five plays,
including at least one by Marlowe, one by Jonson,
and one from among the following:
The Spanish Tragedy, Bussy D'Ambois, The White Devil.

- A. "The idea that 'All the world's a stage and all the men and women merely players' is suggested by the action and language of many Elizabethan plays. For playing and theater express man's hopes for freedom and change; but, paradoxically, they also express the opposite: a sense of human helplessness and the transience of the world. In some plays the two possibilities are simultaneously present."
- B. Man is The Talking Animal--for better or worse. Discuss some uses (or abuses) of language, as dramatic medium and as dramatic subject, in English Renaissance drama.

54. ELIZABETHAN LOVE POETRY
Final Examination

Mr. Mirollo
August 12, 1976

Text: Sylvester, Anchor Anthology of Sixteenth-Century Verse

1. Read carefully Daniel's sonnet, "Faire is my Love, and cruell as she's faire;" in Sylvester, p. 578 (#3).
2. Respond to the following in clear, concise, and specific essays.
 - a. What does the poet say and how does he say it? Include discussion of sonnet structure, relationship of sound and sense, figurative language.
 - b. Is the poem typical of Elizabethan Love Poetry? Atypical? Why?
 - c. To what other sonnet style might the style (i.e., form and content) of this one be most readily compared? Contrasted? I.e., compared with, or contrasted to, the style of Sidney, Spenser, or Shakespeare?

Note: Be sure you have answered all three questions, Allow some time for checking over your answers and some last-minute editing.

WRITE ESSAYS ON TWO OF THE THREE FOLLOWING TOPICS:

1. Discuss Stevens' "Someone Puts a Pineapple Together" and relate it to such recurring motifs in his work as the oscillation among multiple perspectives; the intersecting, mutually constitutive oppositions of mind and object, and being and other; the poem's providing of an image for its own metaphoricity. What is the meaning of the lines "He must defy/ The metaphor that murders metaphor"? Discuss the lines "He seeks as image a second of the self" and "Like the same orange repeating on one tree / A single self."
2. Discuss Crane's "For the Marriage of Faustus and Helen" and relate it to such recurring motifs in his work as the conjugation of the Word; the re-membrance of the past; and the sphere, circle, and arc of vision. What is the significance of the title? Of the epigraph? Compare section I, stanzas 3-5, of the poem with "The Tunnel" section of The Bridge (p. 110) from the line beginning "Whose head is..." to "Shaking, did you deny...". Discuss the movement between the three sections of the poem.
3. Compare and contrast the romantic quest in Stevens' "The Sail of Ulysses" and Crane's "The Bridge." Discuss the image of the romantic self that emerges from each poem and relate this image to the concept of knowledge as the will to power. What is the goal of the quest in each poem? Compare and contrast the image of the sail in each poem. What would be the major precursor of this image in American literature?

66. LITERATURE AND ART
Final Examination

Mr. Mirollo
August 13, 1976

Texts: Fleming, Arts & Ideas
Drachler & Terris, eds., Many Worlds of Poetry

1. Study the painting The Snail by Henri Matisse (Fleming, p. 428, above, left), done in 1953. Comment on this painting as a work of visual art in its own right and as a representative work of its (our) time.
2. Study the poem "The Snail" by William Cowper, the 18th century poet (Drachler & Terris, p. 19 for text, p. 25 for questions under Exercises). Comment on this poem as a work of verbal art and as a representative work of its time.
3. Compare and contrast the Matisse and Cowper. How do you account for the similarities, if any? How can you explain the differences? Include some discussion of the general differences between visual and verbal art, as well as their relationships, on the basis of your specific comparison and contrast of these two works.

Note: Allow some time to check over your three essays after you have finished. Write as clearly, concisely, and specifically as possible.

71. USES OF LITERARY FANTASY
Final Examination

Mr. Hanning
August 12, 1976

I. Discuss the significance of four of the following for the work in which they occur. You must choose examples from at least three of the books read this term. (1½ hours)

How the Utopians make war

More's letter to Giles describing how he "transcribed" the Utopia

Raphael and Cardinal Morton

Bembo's love discourse and what happens at its conclusion

sprezzatura

Fortune and the courtier

the cruel law of Scotland

Atlas and Melissa

how Orlando goes mad

Angelica

the Abbey of Theleme

Panurge and the great lady

Gargantua's arse-wiping experiment

the invention of printing

II. Answer A OR B OR C. (1½ hours)

A. Write an essay comparing the narrator (or narrative voice in two of the works read. How does the narrator set the boundaries of the fantasy world, comment on its relationship with the "real" world, comment on his own situation vis a vis the audience or his characters, set up ironic relationships between real and fictional audience, or between poet and audience? These are some of the questions you may wish to try to answer in your essay. Using your texts, try to pick specific passages useful to your argument, possibly analogously placed ones (e.g. at beginnings of sections), and stick as close as possible to the text in arguing.

B. In an essay, compare and contrast fantastic episodes in two works as satire, parody, or social commentary on particular situations or abuses in the "real world"; you may wish to choose similar or divergent episodes, but stick closely to the text and be as explicit as possible in your analysis of how fantasy becomes an instrument for involvement in reality. (Possible examples: Astolfo on the moon; the Anemolian ambassadors; Gymnaste and the Picrocholians (Rabelais, I. 34-35); Picrochole and his advisers (I. 33); Alcofribas in Pantagruel's mouth (II.32); Angelica at Atlas' castle of illusion; Rinaldo's recovery from his love for Angelica and subsequent adventures in and around Ferrara.)

C. Discuss the power and limits of art and/or language--the latter including books, manuscripts, printing, various kinds of speech, riddles, allegories, all sorts of verbal constructs--as a theme in our texts. Some possible starting points or topics: the courtiers play word games, and form in words the perfect Courtier; Utopia means nowhere, so Raphael's invention exists only in his language; poets defeat time, according to St. John, but also give fame to their patron by lying about them (illusion through language); language, by its reversibility and grotesque possibilities, is a constant reminder of life's reversals and paradoxes in Rabelais; etc. (Other approaches okay.)

* * * * *

"And the greatest nonsense in the world was to regulate one's life by the sound of a bell, instead of by the promptings of reason and good sense."

(Rab. I. 52) You have three hours--good luck!

THIS IS AN OPEN-BOOK EXAMINATION

The questions on this examination are designed to be completed in two hours and forty minutes; an additional twenty minutes has been allotted for reflection, organization, and revision.

Part I (Forty minutes: thirty points)

Choose any two of the following passages and write for twenty minutes on each, indicating its significance in the context of the work in which it appears and in the larger context of the author's general concerns. Your discussion should focus on specific elements of the passages in question, and show how those elements reveal the author's characteristic intentions. You may connect the two passages in any way that seems illuminating, but please remember that each discussion will be evaluated on its own.

(1) ...The world is nothing, the man is all; in yourself is the law of all nature...in yourself slumbers the whole of Reason; it is for you to know all; it is for you to dare all. Mr. President and Gentlemen, this confidence in the unsearched might of man belongs, by all motives, by all prophecy, by all preparation, to the American Scholar. We have listened too long to the courtly muses of Europe. The spirit of the American freeman is already suspected to be timid, imitative, tame.... The mind of this country, taught to aim at low objects, eats upon itself. There is no work for any but the decorous and the complaisant. Young men of the fairest promise...shined upon by all the stars of God, find the earth below not in unison with these, but are hindered from action by the disgust which the principles on which business is managed inspire.... What is the remedy? They did not yet see, and thousands of young men as hopeful now crowding to the barriers for the career do not yet see, that if the single man plant himself indomitably on his instincts, and there abide, the huge world will come round to him. Patience--patience; with the shades of all the good and great for company; and for solace the perspective of your own infinite life; and for work the study and the communication of principles, the making those instincts prevalent, the conversion of the world.... A nation of men will for the first time exist, because each believes himself inspired by the Divine Soul which also inspires all men.

(2) It is a ridiculous demand which England and America make, that you shall speak so that they can understand you. Neither men nor toad-stools grow so. As if that were important, and there were not enough to understand you without them. As if Nature could support but one order of understandings, could not sustain birds as well as quadrupeds, flying as well as creeping things, and hush and who, which Bright can understand, were the best English. As if there were safety in stupidity alone. I fear chiefly lest my expression may not be extra-vagant enough, may not wander far enough beyond the narrow limits of my daily experience, so as to be adequate to the truth of which I have been convinced. Extra vagance! it depends on how you are yarded.... I desire to speak somewhere without bounds; like a man in a waking moment, to men in their waking moments; for I am convinced that I cannot exaggerate enough even to lay the foundation of a true expression. Who that has heard a strain of music feared then lest he should speak extravagantly any more forever? In view of the future or possible, we should live quite laxly and undefined in front, our outlines dim and misty on that side; as our shadows reveal an insensible perspiration toward the sun. The volatile truth of our words should continually betray the inadequacy of the residual statement. Their truth is instantly translated; its literal monument alone remains. The words which express our faith and piety are not definite; yet they are significant and fragrant like frankincense to superior natures.

- (3) Trippers and askers surround me,
People I meet....the effect upon me of my early life....of the ward
and city I live in....of the nation,
The latest news....discoveries, inventions, societies....authors
old and new,
My dinner, dress, associates, looks, business, compliments, dues,
The real or fancied indifference of some man or woman I love,
The sickness of one of my folks--or of myself....or ill-doing....
or loss or lack of money....or depressions or exaltations,
They come to me days and nights and go from me again,
But they are not the Me myself.

Apart from the pulling and hauling stands what I am,
Stands amused, complacent, compassionating, idle, unitary,
Looks down, is erect, bends an arm on an impalpable certain rest,
Looks with its sidecurved head curious what will come next,
Both in and out of the game, and watching and wondering at it.

Backward I see in my own days where I sweated through fog with
linguists and contenders,
I have no mockings or arguments....I witness and wait.

- (4) The Soul selects her own Society ---
Then -- shuts the Door ---
To her divine Majority ---
Present no more ---

Unmoved -- she notes the Chariots --- pausing ---
At her low Gate ---
Unmoved -- an Emperor be kneeling
Upon her Mat ---

I've known her -- from an ample nation ---
Choose One ---
Then -- close the Valves of her attention ---
Like Stone ---

Part II (Two hours: seventy points)

Select two of the following topics and write for one hour on each. Please be sure to support your argument with specific examples wherever possible, and to draw comparisons among the texts in question.

- (1) In the essay entitled "Heroism" (Essays: First Series, 1841), Emerson makes the following observations:

The hero is a mind of such balance that no disturbances can shake his will, but pleasantly and as it were merrily he advances to his own music, alike in frightful alarms and in the tipsy mirth of universal dissoluteness. There is somewhat not philosophical in heroism; there is somewhat not holy in it; it seems not to know that other souls are of one texture with it; it has pride; it is the extreme of individual nature. Nevertheless we must profoundly revere it.

Taking careful account of these assertions, discuss the conception of the hero--particularly the American hero--which emerges in the work of any three of the authors on the reading list for this course.

(2) Discuss the relationship between author and audience in Walden, "Song of Myself," and the poems of Emily Dickinson.

(3) Discuss the basis for the sense of omnipotence or omniscience evident in works by any three authors on the reading list.

(4) Thoreau begins his essay on "Walking" (first pub. 1862) with the following declaration:

I wish to speak a word for Nature, for absolute freedom and wildness, as contrasted with a freedom and culture merely civil, -- to regard man as an inhabitant, or a part and parcel of Nature, rather than a member of society. I wish to make an extreme statement, if so I may make an emphatic one, for there are enough champions of civilization: the minister and the school-committee and every one of you will take care of that.

Using this passage as a focal point for your discussion, consider the relationship between the idea of nature and the idea of freedom in the work of any three authors on the reading list.

(5) Discuss the relationship between ordinary and ecstatic experience in the works of any three authors on the reading list.

ANSWER THREE QUESTIONS ONLY.

1. Paradox is a major device of the Shavian comedy of ideas. Give one example of paradox appearing in each of the following elements and explain how that paradox illustrates some Shavian idea: a paradoxical character, a paradoxical plot element, a paradoxical relationship, a speech containing a paradoxical statement. You may take your examples from any play or plays by Shaw.
2. In both The Wild Duck and Enrico IV there are characters who have been damaged by events in the past and have survived by constructing their lives on the basis of illusions. Point out the differences in the nature of the illusions, in the loss of the illusions, and in the way the illusions are represented on stage. Are there also thematic similarities?
3. The three Chekhov plays you have read all end with departures. What does each departure resolve? What does each departure fail to resolve? What characteristic of the Chekhov play is revealed in all three?
4. "Drama, though it implies past actions (the "situation"), moves not toward the present, as narrative does, but toward something beyond; it deals essentially with commitment and consequences." (Susanne Langer)

Which of the plays studied in this course seems to you to illustrate this principle most perfectly? Show how commitment and consequences are dealt with in this play, through plot, characterization, and dialogue.
5. Compare the function of the songs in Mother Courage with the function of Act III in Man and Superman. What are the similarities in these two methods of addressing the audience directly? What are the differences? You may want to consider the ideas expressed, the relation of the ideas to plot, the relation of the ideas to character, and the appropriateness of each technique to the style of the play in which it occurs.

106. FAULKNER, FITZGERALD, AND HEMINGWAY
Final Examination

Mr. Irwin
August 12, 1976

Write essays on two of the three following topics:

1. Compare and contrast Nick Carraway and Quentin Compson as narrators in The Great Gatsby and Absalom, Absalom! How does each conceive of the act of narration and of his own relationship to time? Discuss the relationship between the personal history of each narrator and the stories they narrate. In what sense is narration a redemptive act for each or a form of knowledge as the will to power?
2. Discuss Jake Barnes, Dick Diver, and Quentin Compson as bearers of a secret wound. What is the mythic context of this wound in each novel? What is its psychological dimension in relation to other characters like Robert Cohn, Abe North, and Shreve? What is the literal and symbolic relationship between war and the secret wound in the cases of Jake, Dick, and Quentin?
3. Compare and contrast Thomas Sutpen and Jay Gatsby as men with a design to repeat and correct the past. What is the relationship of each to his father, to his surrogate father, to originality and authority, to the virgin space, to the war and the breakdown of patriarchal power, to the family mansion, to the attempt to bring order out of chaos?

BBE BRILLIANT.

144. REALISM IN AMERICA
Final Examination

Mr. Donadio
August 12, 1976

The questions on this examination are designed to be completed in two hours and forty minutes; an additional twenty minutes has been allotted for reflection, organization, and revision.

Part I (Forty minutes: thirty points)

Choose any eight of the following items and write a brief paragraph on each, indicating its significance in the particular work in which it figures and in the general context of the author's concerns.

an unfortunate canary

"Ah, not to go down -- never, never to go down!"

Cairo

"The novelists might be the greatest possible help to us if they painted life as it is, and human feelings in their true proportion and relation, but for the most part they have been and are altogether noxious."

"What's the use?" he said, weakly, as he stretched himself to rest.

In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die.

The Royal Nonesuch

His blue double-breasted coat, edged with black braid, buttoned close to a red puff tie, and his patent leather shoes, looked like murder-fitted weapons.

Krebs

Maud Lowder

The purse, the shiny tan shoes, the smart new suit, and the air with which he did things, built up for her a dim world of fortune, of which he was the center.

At length he reached a place where the high, arching boughs made a chapel. He softly pushed the green doors aside and entered. Pine needles were a gentle brown carpet. There was a religious half-light....

Clutched in both hands was a sack full of old and rusty pans, tin dishes -- fully a hundred of them -- tin cans, and iron knives and forks, collected from some dump heap.

She went into the blackness of the final block. The shutters of the tall buildings were closed like grim lips.

Part II (Two hours: seventy points)

Select two of the following topics and write for one hour on each. Please be sure to support your argument with specific examples wherever possible, and to draw specific comparisons among the texts in question.

- (1) A character in a late nineteenth-century novel makes the following observations:

...What I hold against naturalism is not the heavy strokes of its crude style, but the filthiness of its ideas. What I hold against it is that it has incarnated materialism in literature and has glorified the democracy of art!

"Yes, say what you will, what an infamous intellectual theory it is, what a shabby and narrow system! To desire confinement in the prison of the flesh, to reject the supra-sensible, to deny dreams, not even to understand that the uniqueness of art begins where the senses are no longer of use!

Discuss these assertions in relation to any three works on the reading list for this course.

- (2) Discuss in detail the use and significance of exaggeration and distortion in any three works on the reading list.
- (3) Discuss the relationship between prose style and moral ideals in Adventures of Huckleberry Finn, The Wings of the Dove, and In Our Time.
- (4) Discuss the idea of freedom in any three works on the reading list.

146. ASPECTS OF POPULAR CULTURE
Final Examination

Mr. Thorburn
August 13, 1976

Answer three of the following questions, allowing about one hour for each. Take care to discuss a range of texts during the course of the examination.

1. Discuss the problem of evaluation, making reference to specific texts from at least two different mediums during the course of your answer. What are some of the attributes of a "good" or successful work? What principle or principles might help to distinguish between a "good" and a "great" work?
2. Compare a private-eye or a policeman from one of the books read in our course with a similar figure from a television series. What similarities and differences do you see? Can you relate some of the differences to differences inherent in the aesthetic environments of each text? Cite particular scenes wherever possible.
3. Compare the ending of either The Odyssey or Hamlet with the ending of a movie or an episode from a tv series listed in our syllabus. How do the endings attempt to resolve the issues raised in the body of the story? How successful or persuasive is the ending? If you decide that the conclusion is imperfect or partial in some ways, how does this affect your evaluation of the text as a whole?
4. Describe and evaluate an episode from a television comedy series. What are the principal themes of the episode? What are the chief formulas for plot and characterization? Where would you locate the primary creative energies in the text? Who is responsible for those energies? Can you identify themes, techniques, structural principles, in the episode that have been shaped by the tv medium? by the moral or artistic expectations of the audience?
5. Ceremonial moments or occasions play central roles in many of the texts read (or viewed) this term. Choose one such ceremony--such as a scene of eating or banqueting--from Homer, from Shakespeare, and from one television show and discuss the significance of this occasion for the whole of the text.

149. WOMEN AND LITERATURE
Final Examination

Ms. Watson
August 12, 1976

Answer three questions only:

1. "A social system... defines, and so in one sense determines, the relative statuses of its members.... In so far as these relative statuses are defined and regulated in terms of a common culture, the following apparently paradoxical statement holds true: What persons are can only be understood in terms of a set of beliefs and sentiments which define what they ought to be."

Show in detail how this statement by the sociologist Talcott Parsons might be applied to one of the works of fiction studied in this course.

2. In the Shavian comedy of ideas, paradox is a device employed to show how wrong the accepted ideas of society are, and how harmful. Discuss the use of paradox in Candida and Saint Joan to demonstrate the folly of accepted ideas about women.

3. Both Mill's essay The Subjection of Women and Gissing's novel The Odd Women grow out of the controversies of the late Victorian period. Show how certain characters, events, or themes of the novel illustrate the principles argued by Mill. Be specific.

4. Discuss the ways in which To the Lighthouse illustrates various topics dealt with in A Room of One's Own. Deal with such specific topics as, for example, anger, androgyny, and Shakespeare's sister. Discuss as many topics as you can, relating each to specific elements of plot, characterization, structure, or imagery in the novel.

5. The changes in the status of women between the time of Wollstonecraft's Vindication of the Rights of Woman and Lessing's The Golden Notebook are conspicuous. Point out some of the changes indicated by differences in the way the two books treat specific topics. Point out also some respects in which the two books point to issues that are fundamentally unchanged.

Answer two, taking time to write cogently and clearly. You may use your books.

1. Lamb, Hazlitt, Hunt, and deQuincey all wrote Shakespeare criticism. Show how each writer's approach to Shakespeare--the focus of interest, the critical method--may be seen as an index to his ideas and methods in other areas. Be as specific as you can.
2. Contrast Peacock's Nightmare Abbey and Hogg's Memoirs as works at once of the Romantic movement and about it.
3. Discuss the relationship of form to idea in deQuincey's Mail Coach, Lamb's Dream Children or Two Races of Men, Hunt's A "Now" or On Washerwomen, and Hazlitt's On Poetry in General or On Gusto. Consider organization, methods of developing the ideas, sentence structure, even diction, where possible.
4. W.J. Bate, in a general discussion of the trends of the Romantic period, points out that "critical theory followed the lead of formal empirical psychology, and turned upon the mind itself, hoping, through psychological analysis, to discover at least some common principles of human feeling and human reaction." Discuss the validity of this statement with regard to the following critical essays: deQuincey's "Literature of Knowledge and Literature of Power," Hazlitt's "On Poetry in General," Hunt's "What is Poetry," Lamb's "Sanity of True Genius," and (if you like) Peacock's "Four Ages of Poetry."

1976

Candidates for the Degree of Master of Arts

JOEANN CAMPBELL
JAMES CAREY, JR.
ANN STAUFFER CARPENTER
NORMAN JOHN CHMIELEWSKI
DEBORAH CRAMER
PATRICIA LOUISE DONAHUE
ROBERT LAWRENCE DOYLE
CAROL VIGUE ELLIOTT
HORACE LOCKWOOD FAIRLAMB
WINTHROP DEWOLF FULTON
CAROL JEAN GASTON
HOWARD CHARLES HIGH
DOROTHY COMBS HILL
RAYMOND ALLEN KELLY
CRAIG WILLIAM KERRICK
FRANCES NOLDE LADD
VIRGINIA CLAIRE MACARTY
JANET MAODUSH
SISTER MARIE CELESTE MILLER
CAROL ANN MORGAN
SUSAN TRUDINE MOSS
PETER NEELY
CHRISTOPHER CHADWICK NORRIS
DENISE LILLIAN REBECCA PERA
ANTHONY PETER PETRUZZI
DONALD AVERILL READE
RAYMOND EDWARD ROSWELL
CHARLES HENRY SACHS
BARBARA MARY SULLIVAN
DEAN CRAIG TEPPER
JENNY EUNICE TIPPENS
VINCENT VOERG
JAMES DARREL WALLACE

Candidate for the Degree of Master of Letters

MARGARET WALLACE SOULE

PROGRAM

Processional

Introduction of the Commencement Speaker

PAUL M. CUBETA

Director, Bread Loaf School of English

Commencement Address

ROBERT W. HANNING

*Professor of English
Columbia University*

Conferring of the Degrees of
Master of Arts and Master of Letters

OLIN C. ROBISON

President, Middlebury College

THE BREAD LOAF MADRIGALISTS

Recessional

MIDDLEBURY COLLEGE

The Bread Loaf School of English

FIFTY-SEVENTH SESSION

Commencement Ceremony



THE LITTLE THEATRE

SATURDAY, AUGUST 14, 1976

8:45 P.M.

PROGRAM

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THE BREAD LOAF MADRIGALISTS

Recessional

1976

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JAMES DARREL WALLACE

Candidate for the Degree of Master of Letters

MARGARET WALLACE SOULE

The Bread Loaf School of English

COMMENCEMENT ADDRESS

The Teacher: Betwixen Ernest and Game

Robert W. Hanning

August 14, 1976

President Robison, Dr. Cubeta, members of the Class of 1976, faculty, Bread Loafers, and honored guests: when the senior class, through its president, Carol Gaston, invited me to address you this evening, I was, of course, highly honored, but also troubled. My first response to Carol was that I didn't believe I could do the occasion justice. She, clearly an executive of infinite resource and sagacity, calmed my doubts with the helpful suggestion that, failing all else, I could take off my clothes and do a dance. Attracted as I was to the notion of becoming Bread Loaf's answer to Mark Twain's Royal Nonesuch, who, you will recall, offers his anatomy for criticism to the gullible residents of a town along the Mississippi in order to bilk them of their money, I saw certain problems in this approach. First, I could not convince the director to charge admission, or even to let my children take up a collection. Then, I feared the wrath of my honored Princeton colleague, who might experience some alienation of identity when the first enraptured spectator cried out, "look who's dancin' now." Finally, and most importantly, I felt that this kind of a speech would only work if, imitating Twain's protagonist, I could make a quick getaway by raft down the Middlebury River--and since I couldn't convince my good friend Jim Mirollo to cut his nap short and help out with the poling, I was forced to abandon the scheme. (I did, however, make a last, desperate effort to have a black limousine with the motor running stationed at the Inn, driven by Professor Donadio wearing dark glasses and carrying a spray can of Cutter's equipped with a silencer; but his unwavering commitment to the great ideas of American literature prevented his taking part in a scheme that so clearly violated all three of them.)

My unease about being your commencement speaker, I quickly realized, was not to be solved by acquiescence in what might be called Carol's skinspiration. I am not the Royal Nonesuch, nor was meant to be, nor can Bread Loaf ever masquerade as that Homeric discotheque a go-go, the topless towers of Ilium. The root of my apprehension lay in my now being forced, for the first time in my mountain career, to decide exactly what kind of an occasion a Bread Loaf commencement is for me, in order to respond to it properly. So, feeling, like Rabelais' goose, that I was sticking my neck out, I began to ponder this question.

My first thought was that commencements are rituals, so that delivering the commencement address is the closest approximation at Bread Loaf to exercising a priestly function. Through the forms of commencement this temporary but closely-knit community declares to itself and the world its shared dedication to teaching and learning--partly as a fact, partly as an intellectual ideal shimmering tantalizingly just beyond the reach of we poor, fallible mortals who come here each Summer to chase it again. Commencement is an occasion for deserved, identity-confirming self-congratulation; but it is also the occasion to observe extraordinary, temporary metamorphoses of our everyday world. Thus, the dominant mode of faculty movement this evening is the measured, stately procession--a collocation of adjectives and nouns not usually evoked by our appearance as we slouch toward the Barn at 8:30 a.m. like fugitives from the last line of Yeats' Second Coming, though perhaps more appropriately applied to the movement of some of us across the backline of a tennis court during a doubles match. The student body, on the other hand, who are models of decorum, restraint, and understated emotion during six weeks of hard and often tense labor, on and off the tennis court, seize the occasion for outbursts of quasi-religious evangelical fervor, and specifically exhibit a lachrymose virtuosity that might lead one not familiar with Bread Loaf tradition to assume he had stumbled onto the demonstration hall at a convention of high-powered onion salesmen, or discovered the ideal audience at a marathon

showing of Jane Wyman suffering heroine movies. Surely, this is the only commencement ceremony in the country the preparations for which include the digging of a drainage ditch around the theatre.

If commencements are rituals and commencement speakers their priests, then the speaker's first task would be to articulate the celebratory impulse--to celebrate our survivals and our triumphs of the term. Among the former, this year, would have to be surviving the rainiest Summer in living memory--a Summer that saw, before the flood waters receded, Dick Brodhead fishing for whales from a rocking chair on the third-floor balcony of Maple, using French toast for bait. Among the pure triumphs, my favorite would be the sight of Archibald MacLeish standing on this platform and embodying so unforgettably the indomitable human spirit; but also cause for rejoicing is Carol Gaston's election as class president, not only because of her high qualifications, but because she is only the sixth woman class president, I am told, in Bread Loaf's history, and her accession puts the seal for me on the tremendous progress I have seen here, during recent years, toward according women the full dignity and equality they deserve, and need, if we are all to realize our fullest potential as a community of teachers, scholars, and Summer athletes.

Still, I could not feel at ease standing before you in a priestly role, for it would also mean, were I to do it well, adopting an admonitory role--compiling, as it were, a new Decalogue of Mountain Dos and Mountain Don'ts. Nor could I ignore the sacerdotal obligation to express the congregation's fears as well as its joys--and this is surely not the place to confront in detail the very real problems of our profession in its economic straits. Indeed, as a teacher of early literature, I feel all too clearly the hot breath of financial exigency on my neck, and sense the danger that in many colleges and universities--though surely not here at Bread Loaf--literature curricula will be pruned of their medieval and Renaissance courses--a misguided decision sundering us from a crucial link in the long chain of our cultural identity.

Perhaps, then, instead of a ritual, I should see commencement as a symbolic milestone in our collective autobiography, and, becoming the emblematic graduate, I should recount my own life story, casting it in the form of academic hagiography, or martyrology, as the rags-to-riches story of a Brooklyn lad who triumphed over Fortune and rose from obscurity to become a professorial deckhand on the RMS Titanic of American universities, Columbia University in the City of New York. Since I could not convince the director of the madrigal choir to have her charges softly hum "nearer my God to thee" as I described my battle for tenure, I abandoned this model also. And I turned next to exploring the possibility that Commencement is a great festive game, with the speaker as master of revels, the utterer of sublime prophecies that turn out, like the message found in the foundation stones of Rabelais' utopian Abbey of Thelème, to be the allegory of a tennis match, or a description of the construction of a theater set--prop culture, as it were. Perhaps I could discourse on how Bread Loaf rises but Texas Falls, or ask the theater staff to set this stage as the rear platform of a railroad observation car, and give a campaign speech instead of a commencement address, with all of you gathered around as at a whistle stop--tout en famille. At least, in such a setting, I wouldn't lose my train of thought.

But surely, we are here tonight for something more than amusement--we seek a mode of discourse, in the words of my beloved Chaucer, bitwixen ernest and game. And so, I finally realized that my most appropriate role tonight would, of course, be that of a teacher, at this, the last and happiest class of the Bread Loaf Summer. For such a class, what better topic than teaching itself? And, from a teacher with my interests--a recaller of all our yesterdays--what more apposite approach than talking about what teaching is, at least partly in terms of what it has been? Thus to approach the present by way of the past is a concrete application of the humanist's creed that identity itself is a function of history; that who and where we are depends in good measure on who we have been and whence we have come.

As a framework for what follows, let me borrow a conceit from a great Renaissance masterpiece, Baldassare Castiglione's Book of the Courtier, which offers a verbal portrait of the brilliant court of the little Duchy of Urbino, in Italy's Umbrian Hills, early in the sixteenth century. The gentlemen and ladies of the court meet after dinner, when the valiant but sickly Duke, Guidobaldo di Montefeltro, has retired for the night, and, under the direction of the Duchess, Elisabetta Gonzaga, agree to play the game of having "one of this company be chosen and given the task of forming in words a perfect Courtier, setting forth all the conditions and particular qualities that are required of anyone who deserves this name."

Let us pretend, then, that we have met tonight after dinner, and after our prince has gone to bed (I can almost hear him snoring in the back row behind me); taking our cue from Duchess Carol--could we take our cue better from any other quarter?--we undertake to form in words, if not the ideal teacher of literature, at least a teacher who understands and practices the varied functions the profession demands of him or her today. Since, much as I would like to, I cannot realistically invite the senior class to join me in the kind of dialogue by which the courtiers of Urbino go about their game, I will substitute for their voices examples from our cultural past that illuminate with particular clarity one or another quality of effective pedagogy. As the Greek painter Zeuxis was said to have painted a picture of Aphrodite, goddess of love, by combining features from the five most beautiful women he could find, so from our historical anthology of teachers will hopefully emerge an ideal for us to aim at and a heightened awareness of the many cultural needs a teacher must satisfy--as well as of some of the risks involved in attempting to do so.

I know no clearer statements of the glories and risks of serious teaching than Socrates' account of his response to his oracle, in Plato's Apology, and the allegory of the cave in Book Seven of Plato's Republic. The Athens of Socrates,

at the end of the fifth century before our era, was the most sophisticated and democratic polity Europe had yet known. Yet Socrates, impelled by a pronouncement of the Delphic oracle which declared that no man was wiser than he, spent much of his life proving the oracle correct by confronting his fellow Athenians with their narrowness of vision and parochial attachments to their own professional advantage, cultivated at the expense of truly wise concern for their souls or their city. The trial of Socrates, recounted in the Apology, at which he was condemned to death for sacrilege and crimes against the state, reminds us forcefully of the risks entailed in following our professional imperatives (the equivalent of Socrates' oracle), even in the face of institutional or social pressures to conform. Socrates interpreted his oracle as an injunction to scrutinize all the pieties (as we would call them) of his culture, to become a gadfly to the state, and to preach, against the forces of standpat-ism, that the unexamined life is not worth living. He was, in short, subversive in the way that all good teaching eventually becomes subversive of institutional and cultural pieties, because it is curious, attracted by the truth, and restless in pursuit of it. The good teacher is a gadfly to himself, his students, and, through them, to his culture.

In The Republic, the allegory of the cave is intended to instruct Socrates' audience (and Plato's readers) in another mode on the difference between the philosopher and his fellow citizens. I want to apply this allegory, in modified form, to the teacher, as well. Socrates describes a cave in which people sit chained with their backs to the entrance, unable to turn to have any view of the sunlight outside. A flickering fire within the cave casts shadows on the wall in front of the prisoners--shadows made by other people who pass back and forth behind them. As I say this, I am suddenly aware that to some of you I am merely describing a scene you have experienced many a gloomy morning this Summer in the Barn "common room" as you sat staring at the fire and behind you people shuffled back and forth to the snack bar. To others, it may even seem that I am describing

what happens on the other side of the Barn, in our class rooms. For Plato, however, this is a striking emblem for the imprisonment of the unenlightened mind in a world denied the power of the philosophic vision; such a mind is forced to make what sense it can of the distorted shadows that are its only reality. Now, if a dweller in this cave is suddenly released and led up out of the cave into the sunlight, he will be able, after initial discomfort while his eyes adjust to a whole new level of clarity, to see and understand a world until now unseen and will infinitely prefer it to his former, benighted condition. If he is then brought back down into the cave, and placed with his former comrades still bound there, he will be so unused to the darkness, and so out of step with their dim, distorted view of reality, that their initial, and perhaps final reaction to his return will be, not to admire and believe him, but rather to laugh at him, and become convinced that leaving the cave would be the worst possible fate for them.

Socrates employs this allegory to explain the liberating effect of philosophy on the mind, but also the tension it establishes between the philosopher and those living in slavery to their senses and shadowy perceptions of the truth. But it has certain parallels to our own careers as students and teachers of literature. First of all, it offers an apt metaphor for the way many of us look back on our entrance into literary study. One of you, a waiter, in accepting an "academy award" in the dining room the other night, aptly spoke between earnest and game in thanking her high school English teacher for making it all possible. We are usually, are we not, converted to the study of literature by a single good teacher who loosens the chains from our minds and imaginations and takes us (indeed, often catapults us rather roughly) into the at first blinding glare of great texts and their intense preoccupations. There follow some exacting but thrilling years of above-ground apprenticeship. And then, we do something that constitutes a splendid modification of Socrates' cave allegory: instead of being brought back down into the gloom, we descend of our own volition, and begin teaching,

out of a desire to reach and liberate others as we had ourselves been set free. (You see, your suspicions were justified after all: I am using the cave as an image of the classroom.) At which point, we probably encounter more than our share of skepticism or plain imperviousness on the part of those we would liberate. This is perhaps especially true of those of us teaching in secondary schools, but the Socratic image has force for any teacher who has ever tried to get his or her class excited about a text, and can practically hear the chains clanking as the students shift uneasily and resentfully in their chairs, volunteering nothing. In the face of such indifference, and of the educational policies in some of our school systems that seem rather to feed than attack it, the teacher of literature, irrespective of training and dedication, may indeed be tempted to withdraw from the cave--not literally, perhaps, given economic necessities, but intellectually and morally. Show me teachers who merely go through the motions, but give every appearance of being alienated from themselves, their profession, and their students, and I will bet that they have been traumatized at some point by their daily return to the cave, and have stopped trying to loosen the chains of its dwellers.

The teacher, then, is committed to curiosity, to the examination of things, to the probing of cultural pieties; as such, he or she risks being considered subversive of our culture--an egghead, a dangerous eastern (or western, or southern) intellectual. The teacher is also a liberated person, a citizen of the world of effective language, creative imagination, and complex ideas that most people find, at best, a nice place to visit occasionally, but not one where they'd like to live. And the teacher is an evangelist, one who seeks to liberate others from their chains--but he is, therefore, also regarded with suspicion as a quack, an impractical dreamer, perhaps a snob; in any case, as one dangerous to the complacency of others. The risk here is not simply rejection, but resultant despondency and alienation. I am not trying to overdramatize our profession,

but I think it important that we be fully conscious of its ambiguous relationship to our culture. Plato, writing in an early, though by no means primitive, stage of that culture, gives us, through his figure of the teacher-philosopher Socrates, the images of the oracle, the gadfly, and the cave that serve so well to remind us of our goals, but also of our trials.

Continuing now to frame our ideal teacher, we can find particular qualities he or she should possess dominating the educational enterprise at specific crucial junctures in European history. In the early medieval centuries, after the collapse of Roman administrative power in the West, the barbarian nations that had migrated into Europe and assumed political hegemony gradually assimilated, then perpetuated, the Greco-Roman legacy of institutions and beliefs. Christianity was the medium whereby classical culture was passed on--albeit in adapted, even distorted forms--to Angles and Saxons, Goths and Franks and Vandals, for with the faith these nations received the precious gift of literacy, and thereby access to the fruits of the political, philosophical, and religious experience of antiquity, as well as to its literary masterpieces. The function of the teacher in this phase of European culture was to preserve, transmit, and hallow the record of the past, making possible the hybridization of classical and barbarian culture from which sprang subsequent European legal and political systems. The teacher of literature at this time was a cleric, usually a monk, in fact, whose instruction was linked to evangelization or religious instruction. But even if we look at the Germanic heroic poetry, first preserved in writing at this time, we find an honored place accorded in heroic society to the bard or scop, the singer of the songs that comprised the entire record of the past and the values of a pre-literate society. The scop was a teacher as well as an entertainer, a recollector of past glories that must serve, in the absence of written law codes or philosophical systems, as models for virtuous action and building-blocks of tribal identity. (Perhaps the scop also owed some of his high repute to the fact that

he seems usually to have recited his poetry in the great mead-hall at a point in the evening when all his auditors had had too much to drink to be able to pass accurate judgment on what he said. The commencement speaker should be so lucky.)

When the age of migrations and assimilations ended, and Europe achieved sufficient political stability to begin economic and urban growth, its intellectual and imaginative life took a tremendous leap forward. Amidst this foment that makes the twelfth the most exciting century of our era, the system of education underwent profound changes and, in fact, higher education as we know it was born. Central to this educational revolution was a new type of teacher, the scholastic, the first real intellectual of post-classical Europe. Within the basic arts curriculum of grammar, rhetoric, and logic, the scholastics came to specialize above all in logic (or dialectic, as it was also called), the use of language to construct conceptual frameworks for new and old philosophical or theological formulations. The process of education in the new schools of Chartres, Orleans, and other French towns comprised lectures on the scriptures, or on standard philosophical subjects, and debates between teachers, or masters, as they were called, at which their students were present. Partisan fervor for one teacher or another ran high among students, while rival masters used their disciples to spread vicious rumors about each others' intelligence, motivations, and even moral fibre. (Fortunately, none of these nasty practices has existed in the academic world since the twelfth century.) The odium theologicum among these pioneer intellectuals is understandable in retrospect, for they were engaged for the first time since antiquity in a process of education in which preservation and hallowing had been replaced by analysis of texts and the ordering of bodies of knowledge and opinion into rational systems. Traditions were no longer merely to be transmitted--now they must be probed, tested, and, where possible, reconciled. In the process, teachers made students conscious of their intellects as creative tools for organization and problem-solving. The master of the twelfth-

century school awakened in his students the desire to begin a quest for answers to difficult questions and for a fuller intellectual control over reality.

The excitement of this new kind of teaching is superbly captured in the autobiographical letter of Peter Abelard, the most controversial and fascinating of the first generation of scholastics. Abelard tells how in youth he became so passionately devoted to logic that he went about northern France, debating as he went, wherever he found a master whose ideas he wished to challenge. The parallel between the peripatetic intellectual in quest of controversy and eminence and the knight errant of chivalric romance in quest of adventures and the love of a lady has frequently been noticed. Both quests played out a thirst for self-fulfillment abroad in high medieval Europe, and it was Abelard and his generation who created a new function for the teacher: that of challenging and consciousness-raising.

The last stop on our trip through our past in search of qualities to adorn our ideal teacher of literature brings us to the late fifteenth and early sixteenth centuries, where we find a new personality at the center of Europe's educational scene: the humanist. This term is most properly applied in the Renaissance to those who studied and mastered the languages, and thus the literature and philosophy, of antiquity, who recovered for us the achievements of the Greeks and cultivated a new standard of Ciceronian eloquence in their Latin writings. They created and popularized the concept of a classical past from which their day was separated by an intervening Middle Ages (the terms are all theirs); their studies established routines of research of which today's academic scholar is the direct heir. They were also, in a way, the most successful teachers of all time, for they convinced the ruling classes of Europe of the absolute desirability of knowing and revering "the classics" (again, their invention). Even the rulers of small Italian princedoms whose main occupation was hiring themselves out as mercenary soldiers in the service of the great powers then devouring Italy felt the force of the humanists' educational credo. Listen to Castiglione, describing the palace

built by Federigo di Montefeltro, Duke of Urbino, in the later fifteenth century: "Among his other laudable deeds, he built on the rugged site of Urbino a palace thought by many the most beautiful to be found anywhere in all Italy, and he furnished it so well with every suitable thing that it seemed not a palace but a city in the form of a palace....For ornament he added countless ancient statues of marble and bronze, rare paintings, and musical instruments of every sort....Then, at great expense, he collected many very excellent and rare books in Greek, Latin, and Hebrew, all of which he adorned with gold and silver, deeming these to be the supreme excellence of his great palace."

However, all was not sweetness, light and triumph for the humanists. They believed they had discovered a new world--that of classical civilization--and, as they saw it, a better one than their own. Like the explorers who were discovering new continents at this time, the humanists brought back news from their time travels: news of Plato and Aristotle, Homer and Sophocles, Lucretius and Cicero. They had found a key to a better life for all in the teachings of these great ancestors, and they achieved enormous status and respect for so doing. And yet, Europe became no better--if anything, it degenerated in the sixteenth century as religious and national wars seared the continent. To this evidence of the failure of their hope to improve the world, many of the humanists had to add the even more bitter knowledge that they owed their livelihoods to princes and rulers who honored them, perhaps, but also persisted in carrying on the conduct of war, peace and government tyrannically, corruptly, inefficiently. Faced with this gap between ideal and reality, between fantastic success and abysmal failure as the preceptors of Europe's elite, the humanist had three choices: to withdraw in sullen pride, like Raphael Hythloday, protagonist of Thomas More's Utopia, who refuses to put his knowledge of foreign lands at the disposal of princes surrounded by flattering courtiers; to go mad at the frustration of it all (Madness is, as we know, a central concern of Renaissance literature, from Ariosto's Orlando

Furioso to Shakespeare's crazed tragic heroes); or to cultivate an attitude of unremitting, yet tolerant irony directed at themselves, and at all human efforts to order, improve, or find satisfaction in such a fallen world. It is this last option that led to some of the great "teaching literature" of the sixteenth century vitalized by irony that proceeds from a full awareness that life is an intractable mixture of comic and tragic, and that the mind can create perfect systems that the flawed human creature can never implement. (The name of More's ostensibly ideal state, Utopia, means Nowhere, we recall, and its institutions exist more as parodies of Europe's faults than as blueprints to be followed by social planners.) The humanists recognized, too, that we are all actors playing roles in a stage-world of appearances and illusion, yet on such a stage must the deadly serious problems of humanity be settled; there is no other. This ironic, paradoxical sense of life as simultaneously game and earnest, play and seriousness, constitutes the real gift of the humanists to our ideal teacher. Their conception of serio ludere, of serious play, is a critical component of the effective teaching of literature, for what is literature if not a verbal play-space, in which the imagination freely explores possibilities not precisely offered by experience, and the artist plays God while anatomizing his fellows' (and his own) fallen nature. If, in teaching literature, we scant its dimension of serious play, we must perforce lose an element of its meaning and truncate its usefulness to us. In addition, a teacher's ability to turn his classroom into a forum for serious play--rather than a ratrace, an arena for acerbic competition, or a Pygmalion's workshop, in which the teacher shapes disciples in his own image--will help his or her students cultivate a saving sense of irony in the face of the gap between the potential of their mind and the performance of their hand or tongue. (Anyone not familiar with my own, rather solemn classroom demeanor might be tempted to regard this last point as a personal apologia--but I swear on the relics of St. Norman of Warsaw it is not.)

These, then, are the functions of our ideal teacher, as we have culled them from the record of history: to preserve and hallow the legacy of the past; to challenge that legacy, and raise the student's awareness of his or her intellectual ability to analyze and systematize it; to inspire the mind's quest; and to inculcate an appreciation for literature and pedagogy as forms of serious play, stimulating responses of irony and tolerance. I would add one last function, directly responding to our society's needs today. The teacher of literature can provide his students with a model of a non-exploitative personal relationship, at a time when exploitation and impersonality seem to mar most of our transactions with our organs of government, our gigantic corporations and their technology, even many representatives of our other professions. We do not make students work hard because we want something from them, but because we want to give them something--themselves, more fully realized as a result of their exposure to the great record of achievements of mind and imagination that make up our literature. Within this non-exploitative student-teacher relationship, vulnerability has a special role to play: intellectual vulnerability (the ability to confess to students that you don't know everything) and also personal vulnerability--the fact that, in certain ways and within certain limits, you can be imposed upon for guidance as well as instruction, that education is not simply a business nexus in which intellectual capital is transferred from one account to another. In this light, teaching becomes a game in which the score is, as it were, love-thirty--or twenty, or forty, or how every many students you are involved with. For there is finally no successful human relationship in which love plays no part at all. And on that note, with thanks to all of you in the graduating class, and to all other Bread Loafers who have contributed most to my keen state of awareness that it is good to be a teacher and a friend here on the mountain, I think it best to end our game of forming the ideal teacher. I congratulate you heartily, graduates, on your fine academic achievement, and suggest that, for the next game, the ball is in your court. I hope you will enjoy your service as much as I have enjoyed this one. God bless, and thank you.